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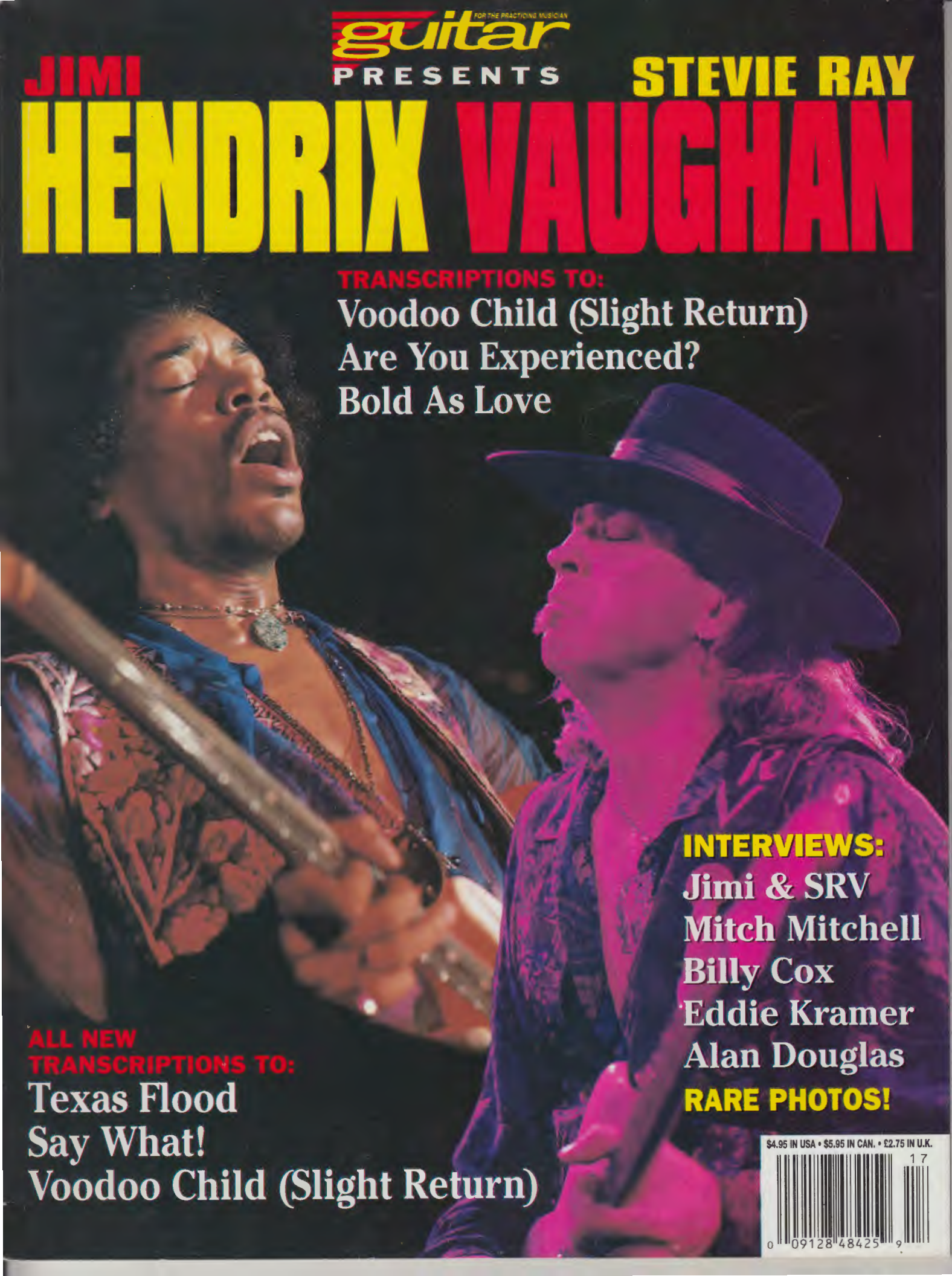
Bold As Love



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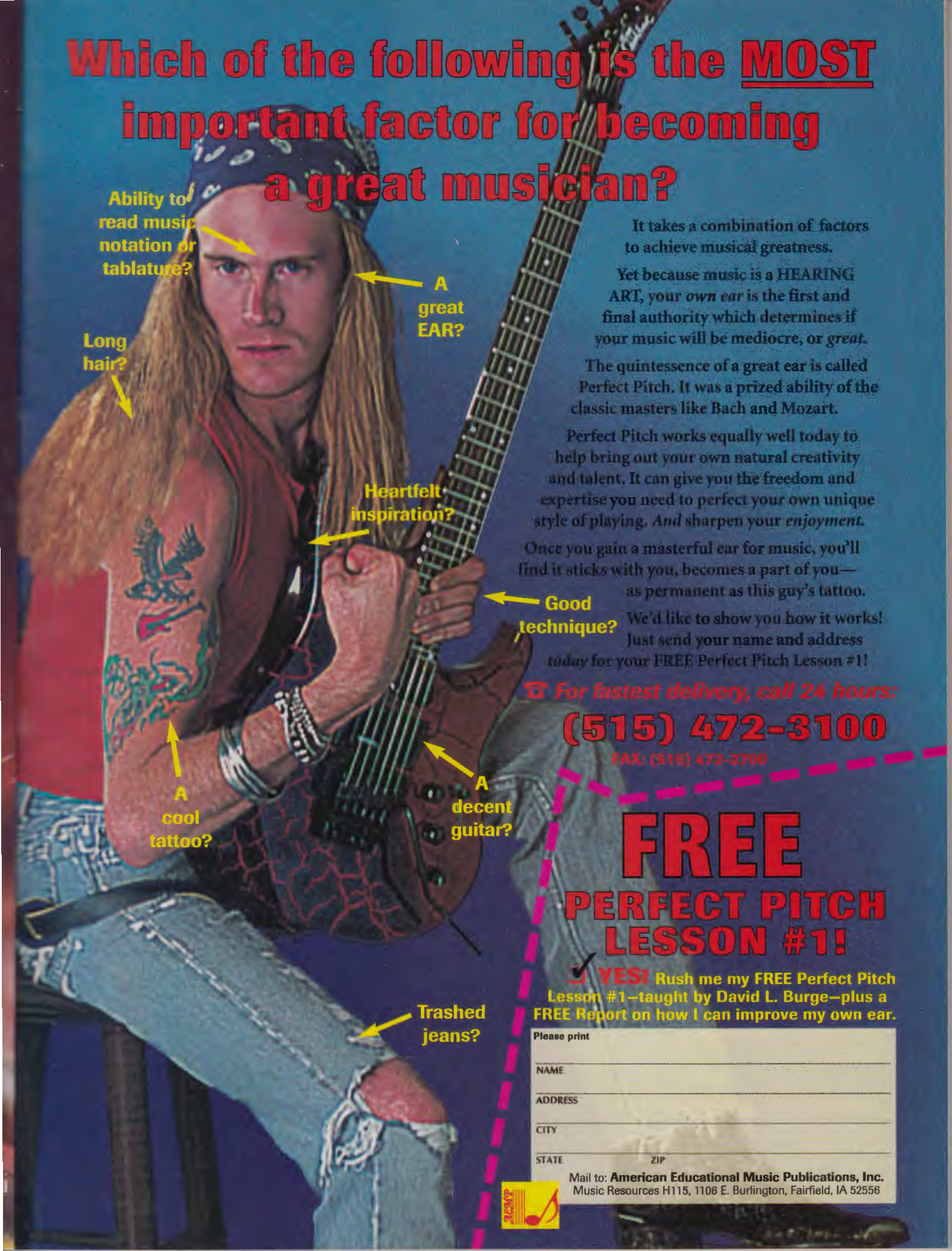

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FEATURES

JIMI HENDRIX

EDDIE KRAMER
Interview by John Stix 8

BILLY COX
Interview by Michael Fairchild 12

ALAN DOUGLAS
Interview by Andy Aledort 14

MITCH MITCHELL
Interview by Michael Fairchild 18

STEVIE RAY VAUGHAN

NOBODY'S SIDEMAN
by Ed Ward 106

PASSING THE HENDRIX TORCH
Interview by Jim Fahey 108

INTO THE SOUL OF THE BLUES
Interview by John Stix 112

GUITAR SHEET MUSIC

PERFORMANCE NOTES 25

EXPLAINING TAB 26

JIMI HENDRIX

VOODOO CHILD (SLIGHT RETURN) ... 27

ARE YOU EXPERIENCED? 37

BOLD AS LOVE 47

STEVIE RAY VAUGHAN

VOODOO CHILD (SLIGHT RETURN) ... 60

TEXAS FLOOD 79

SAY WHAT! 90

All transcriptions by Andy Aledort

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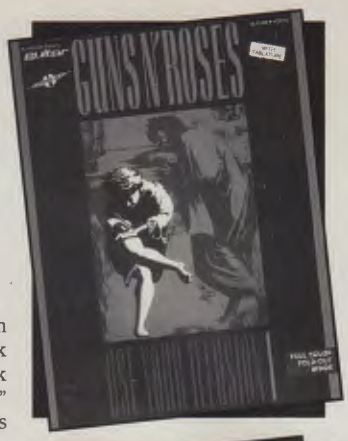

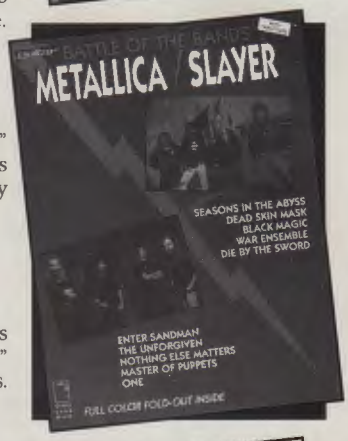

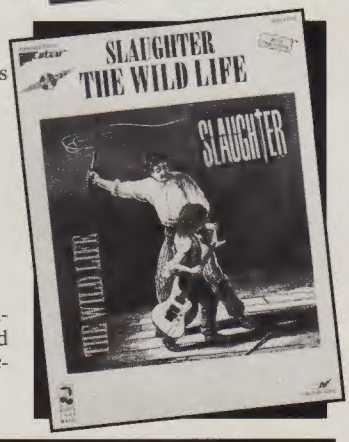

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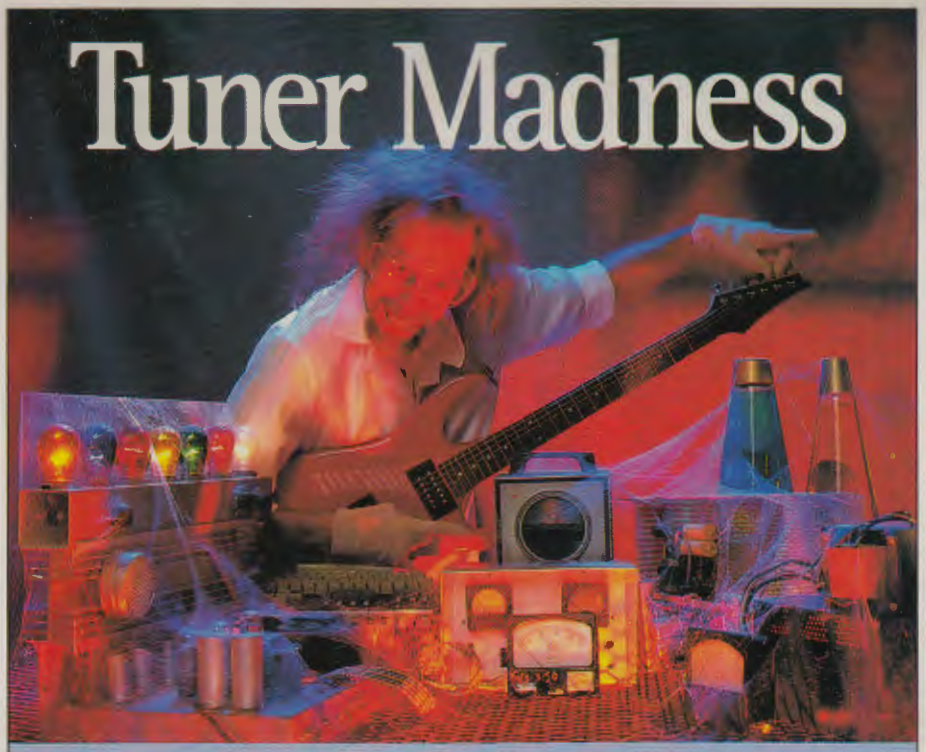

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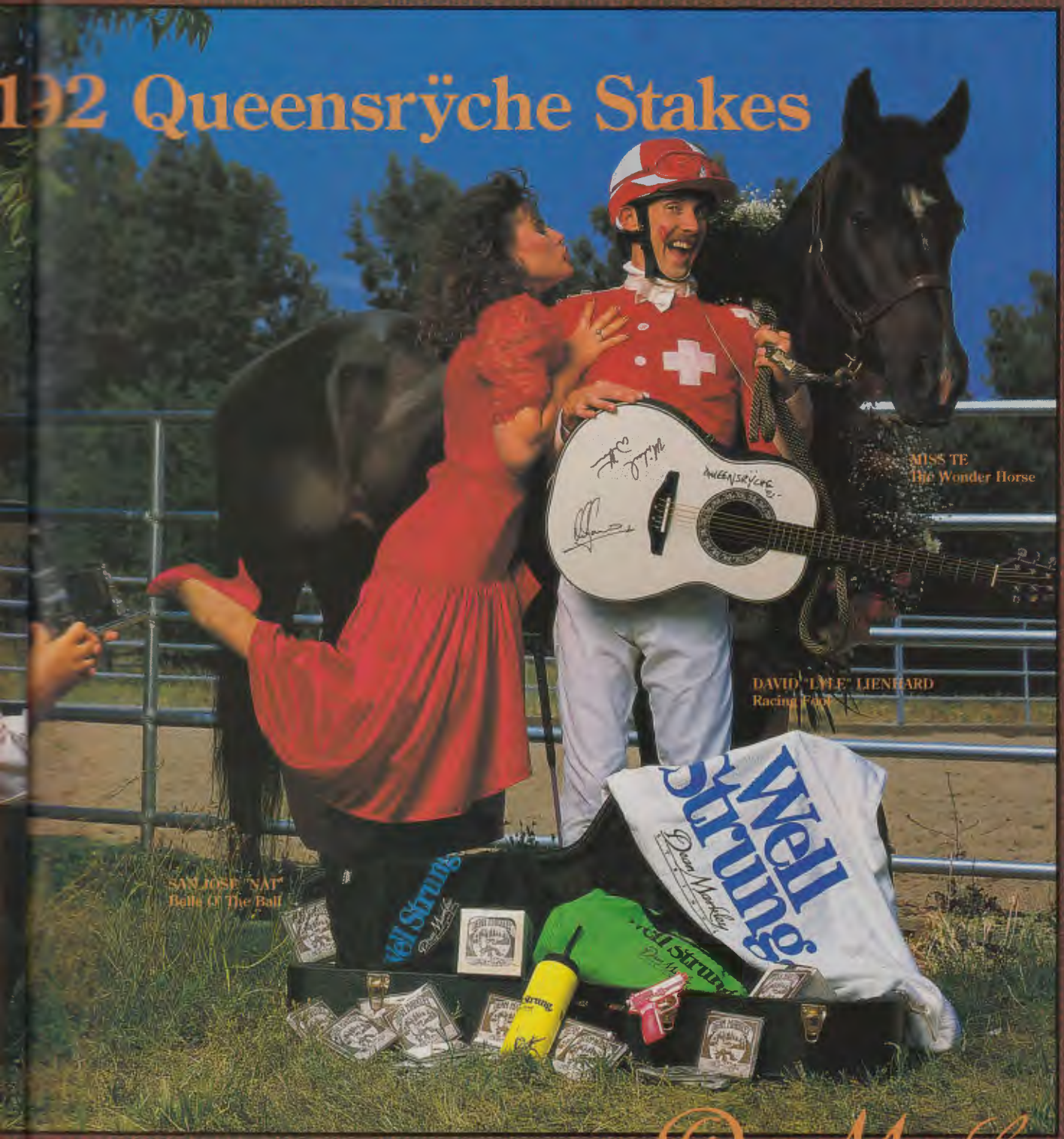
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OFF THE RECORD

by John Stix

I'd guess one reason you co-wrote a book is because you are unhappy with all the Hendrix volumes that have already come out.

That is the main reason John and I decided to go ahead with this. Nobody has taken the time and the effort to do what we've done, to really ask the key people what really happened. Trying to get an honest answer. People like Steve Weiss, who had never been interviewed before, talked to us. He was the main man behind the scenes. He refused to give interviews before this. We spent two years researching and doing interviews. We interviewed 150 people. The whole point of this book is that it's from the inside. It's an insider's view of what happened. Hopefully, as you can tell from the title, we're trying to set the record straight. We don't come to this book with an agenda of our own. It's just laying it out as best we can and as honestly as we can. It's a labor of love.

Why is there still so much interest in Jimi Hendrix?

Apart from the obvious—that he was a genius—I think every generation or so throws up a wonderful player, innovator, composer, poet, which all of these things Jimi was. He was a true original in the sense of Robert Johnson. Jimi had a meteoric rise to fame, concentrated in a four or five year period, and recorded a legacy, a body of work that is as valid today as it was then. There is a sense of purity about Jimi's music. The poetry, the fact that he envisioned so much and so much wasn't fully realized. By the time he died, from all accounts, he was very frustrated. My feeling is, had he lived, it would have been a major turnaround. His music would have gone through major changes. We would have seen him as the leader. In a sense, he is. Even though he is dead, his music lives on and people respond from all walks of musical life, be it jazz musicians, heavy metal guitar players, middle of the road rock players, vocalists. To sum it up in one phrase, Jimi's music is universal.

Eddie Kramer at Olympic Sound Studios, 1967

Eddie Kramer/Starfile

What's your take on the recordings that have come out since his death?

Some of them have been good, some of them have been horrendous. A pet peeve of mine is [the nature of] the music business. It's a three to four billion dollar a year business, whereas when we were making records 20-odd years ago, it was for the sake of the music rather than looking at the dollar signs. [Producer] Alan Douglas knows how I feel. We've had many discussions on it. He has admitted that on some things he

Eddie Kramer/Star File from the upcoming book "From the Other Side of the Glass"

During the recording of *South Saturn Delta*

was wrong, such as in stripping the tracks with Mitch [Mitchell] and Noel [Redding]. I've expressed my views on this many times before. I don't like a lot of what has been put out. Some of the live things are quite good. *Winterland* wasn't bad. *Cry of Love* we were working on when he died. It is sort of a legitimate album. Jimi and I had already mixed a few of the songs. *Rainbow Bridge* was also pretty legitimate, although it's not as strong. The material sort of dissipated. Parts of *Cry of Love* were put into *Rainbow Bridge*. The movie was legitimate in the sense that Jimi participated. There were some live performances which I thought were mediocre at best. I hated the movie. *Radio One* was legitimate and a lot of fun. Some of the performances were terrific. It was Jimi at a point in his career which nobody had documented except the BBC. I'm glad they had. I did two albums after *Rainbow Bridge*: *War Heroes* and *In the West*. *War Heroes* I didn't like at all. As far as I was concerned, I was scraping the bottom of the barrel. I know how he would have felt about it. Had he lived, ninety percent of the stuff out there would never have been released. *In the West* was a live album which was actually pretty good.

"Little Wing" on that was great.

It's my favorite track. It came to light that it was from Royal Albert Hall. It's a brilliant performance. "Little Wing" has always been a pet favorite of mine ever since we cut it. It's a beautiful song. It shows that side of Jimi which I particularly like.

Jimi seemed to use an idea of technique once and not develop it later. He would invent, say, backwards guitar.

Don't say that. That's very inaccurate. You can't say that Jimi Hendrix invented backwards guitar playing. Neither did he invent phasing. Flanging was something that both myself and my assistant engineer had discovered. It was something we introduced. I worked very closely with Jimi. He would play something or suggest something and for every action there is a reaction. My reaction would be, "That's great, let's try this or try that." I would come up with a sound based on what he had done to either incorporate what he had done or improve or enhance it. It was a symbiotic sort of relationship. You can't say that Jimi invented one thing or another. He had these ideas in his head about various sounds and people would supply him with various devices which allowed him to go nuts in the studio, whether it was an Octavia or a Fuzzface or a wah pedal or a chorus device. Whatever it was, he would utilize all these tools as part of his sound. He would incorporate them into his live sound in the studio, to which I would add other things from the control room, whether it be tape delay or phasing or backwards echo. The backwards playing was something he worked on. He would take the tapes home, analyze them, flip them around and practice to them, so that when he walked in the studio to do a backwards solo, he knew exactly where he was within a measure. He also knew when he played in the forward mode how it would sound backwards when the tape was flipped around. Contrary to popular belief, Jimi Hendrix was a well prepared, intelligent human being when it came to recording in the studio. He was not the stoned-out freak that everybody thought he was.

I didn't state my thought accurately. My point is that whatever Jimi worked with in the manner of a sound or an idea, he didn't use it again on other songs.

Continued on page 104

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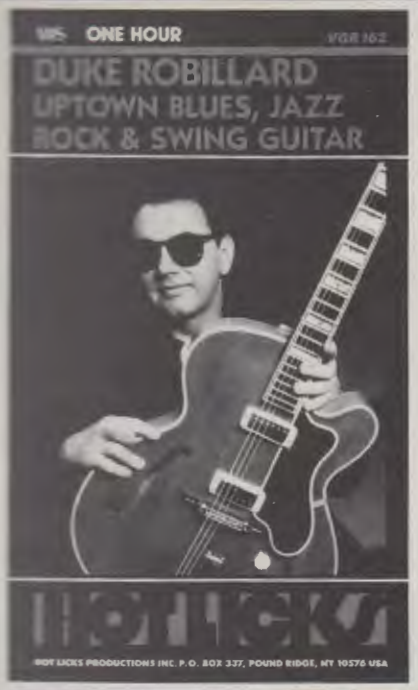

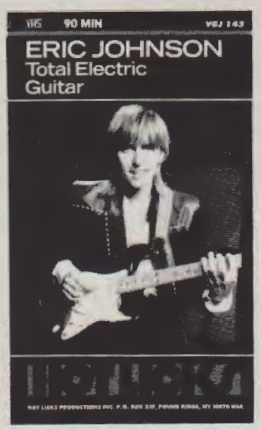

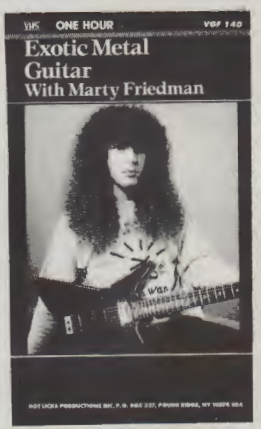

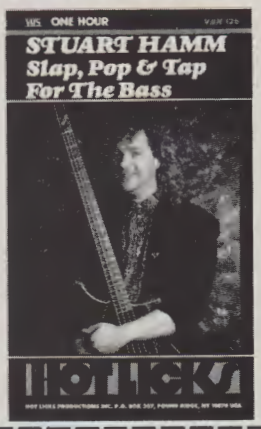

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Billy Cox on Jimi Hendrix

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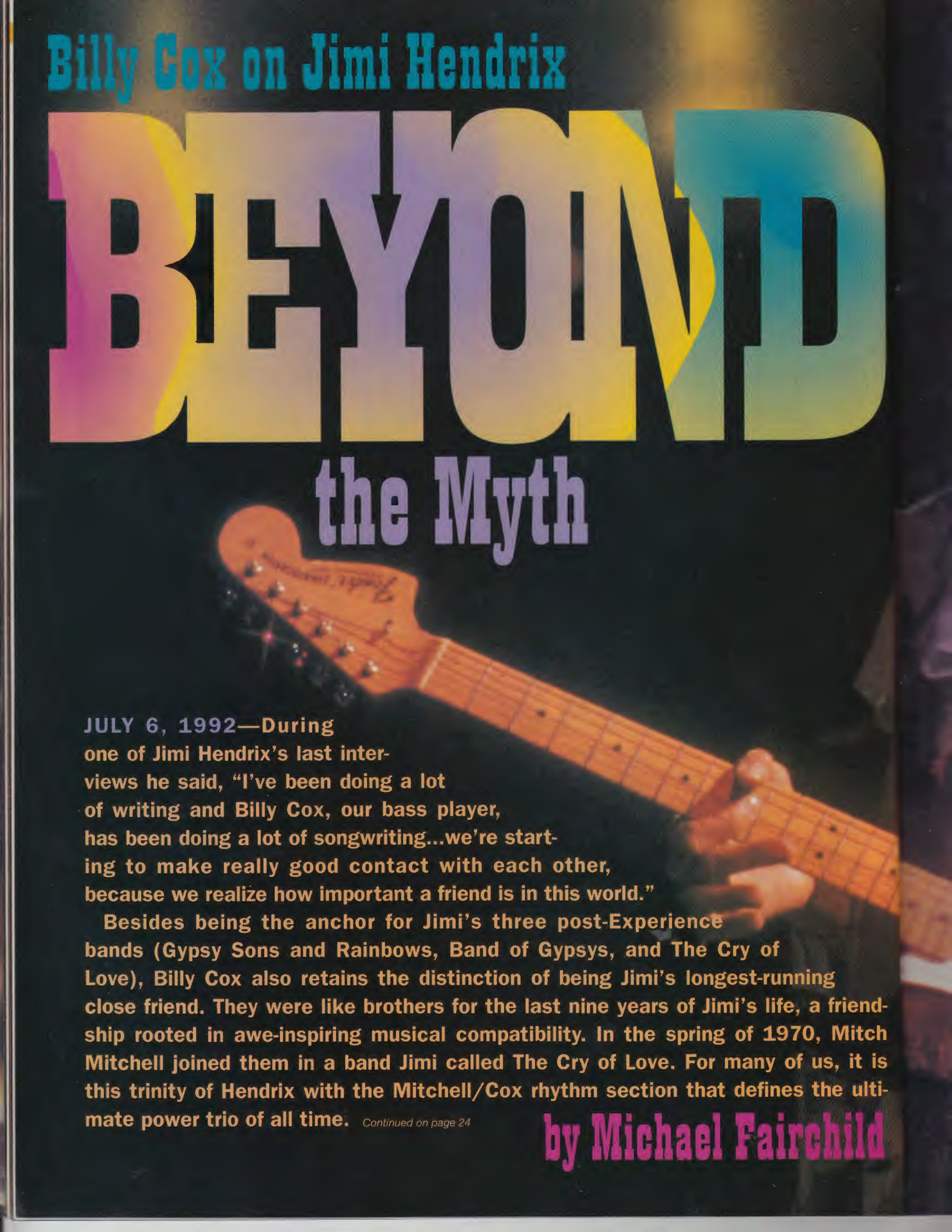


JULY 6, 1992—During one of Jimi Hendrix's last interviews he said, "I've been doing a lot of writing and Billy Cox, our bass player, has been doing a lot of songwriting...we're starting to make really good contact with each other, because we realize how important a friend is in this world."

Besides being the anchor for Jimi's three post-Experience bands (Gypsy Sons and Rainbows, Band of Gypsys, and The Cry of Love), Billy Cox also retains the distinction of being Jimi's longest-running close friend. They were like brothers for the last nine years of Jimi's life, a friendship rooted in awe-inspiring musical compatibility. In the spring of 1970, Mitch Mitchell joined them in a band Jimi called The Cry of Love. For many of us, it is this trinity of Hendrix with the Mitchell/Cox rhythm section that defines the ultimate power trio of all time. *Continued on page 24*

by Michael Fairchild

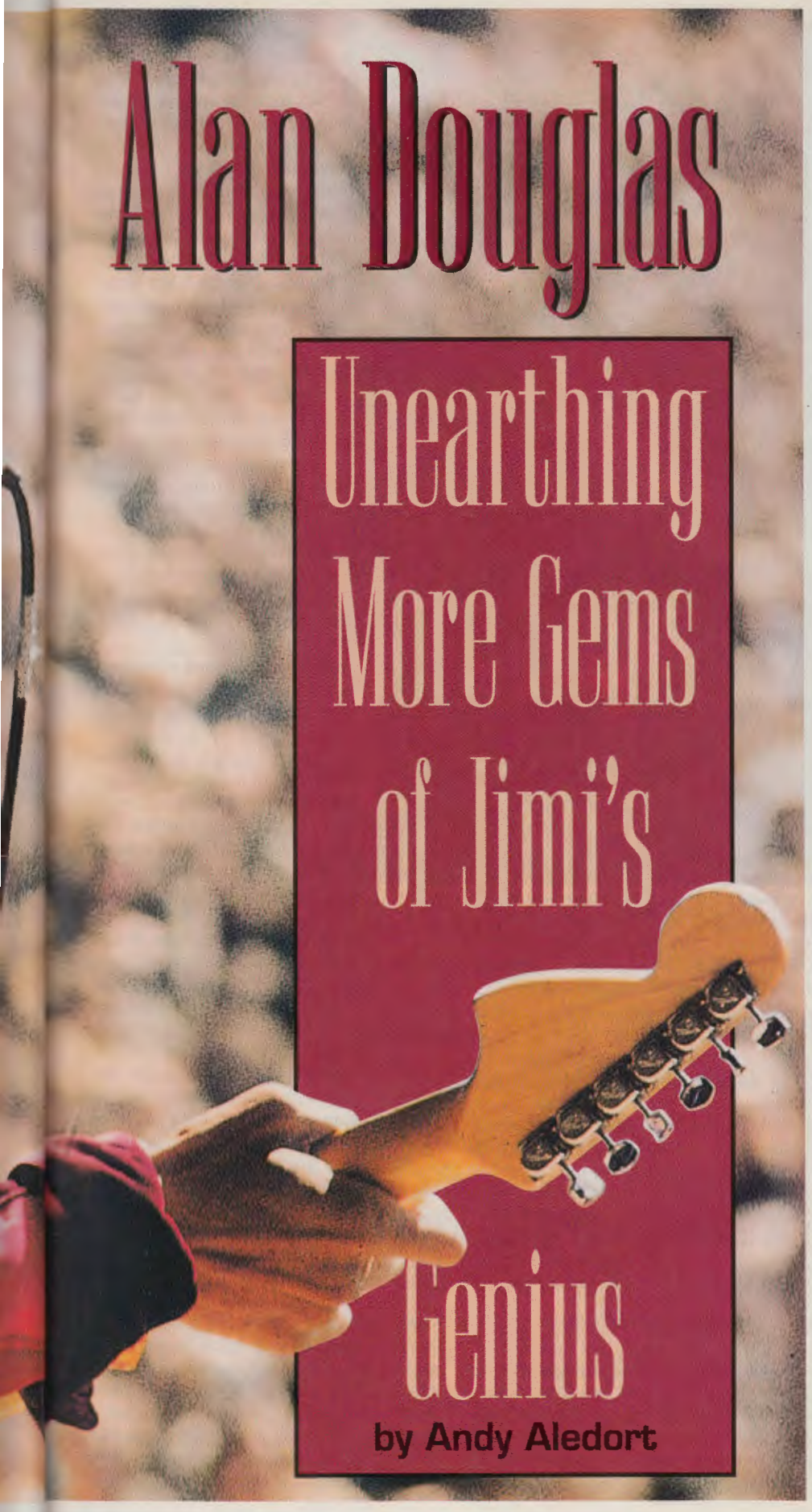
Jim Cummins/Star File

Dr. Norbet Flechsig

Alan Douglas

Unearthing More Gems of Jimi's Genius

by Andy Aledort



What's the latest in the wonderful world of Jimi Hendrix?

The art exhibition we did in London was a huge success. There are photographs, paintings, still visuals; we've got a hundred visuals in there. It's a way to see Jimi offstage, a way to feel the music in lots of different environments that no one has seen him in before. And of course, there's some great stage shots. It's opening in six cities in Europe in October. We're also putting together a new compilation for PolyGram which is based on market research that was done in Europe over the last few months. "All Along the Watchtower" always comes out on top. You can probably name the other tracks yourself.

The last time we spoke, *Radio One* had just come out on Ryko, after Warner Brothers passed on it. It did very well, sending a message to Warners concerning Jimi's continued viability in the market. How do you think the market has changed in the way it relates to Jimi's music?

I think it has spread a little bit for us. In the last three or four years there's been a youth-oriented resurgence. The kids were finding him and they were excited about his music, bringing a visibility to the older people again. At this point the age spectrum has widened. There's never any question about Hendrix "the guitar player." That goes on and on—it's a musician's thing. It's gone beyond that at this point. If there is a problem, it's that people don't know enough of his music. Classical artists like Nigel Kennedy, for example, talk about Jimi Hendrix and play "Purple Haze" for fun. You've got ballets and symphony orchestras and all kinds of people finally discovering "Third Stone From The Sun" and "1983..." So the composer side is now starting to get revealed and that's solidifying the whole legendary aspect of him. It ain't just "drugs, sex, and rock'n'roll" anymore. *The Ultimate Hendrix Experience* came up as the title for this Polydor European compilation. Here's the suggested list: "All Along The Watchtower," "Purple Haze," "Wild Thing," "Hey Joe," "The Wind Cries Mary," "Angel," "Voodoo Child," "Foxey Lady," "Highway Child," "Crosstown Traffic," "Castles Made Of Sand," "Red House," "Gypsy Eyes," "Star Spangled Banner" (live Woodstock Version), "Little Wing," "Fire," and "Wait Until Tomorrow."

It's not that different from *The Essential Jimi Hendrix, Volume One,* which came out in '78.

When *Cornerstones* came out in Europe, we took *Smash Hits* off the mar-

ket. When this one comes out, we'll take *Cornerstones* off. You replace them.

Would *Cornerstones* ever be released in the States?

Not now.

So this new compilation will be released in Europe, and might be released here?

Yeah. I have to keep both markets totally different because they are different.

Three years ago you were saying that there were problems having to do with the perception of Hendrix as an artist—that he is thought of first and foremost by the mass audience as a member of the pop community. The music scene has now changed, with extremely Hendrix-influenced music like Pearl Jam, Temple Of The Dog and Red Hot Chili Peppers at the top of the charts, and is now much more ripe for Hendrix as a whole artist.

MTV and music institutions are always delving into the roots of all of the top players, and all of them keep referring back to Jimi. Vernon [Reid] and all those guys are constantly talking about him. I think that's what turns the kids on. "Hey man, if you're a Vernon Reid fan, he's talking about this Hendrix guy." You know, you pick it up and say "Hey, that works!" Every day I say, okay, try to keep putting things out on the street that reveal something different and significant about Jimi.

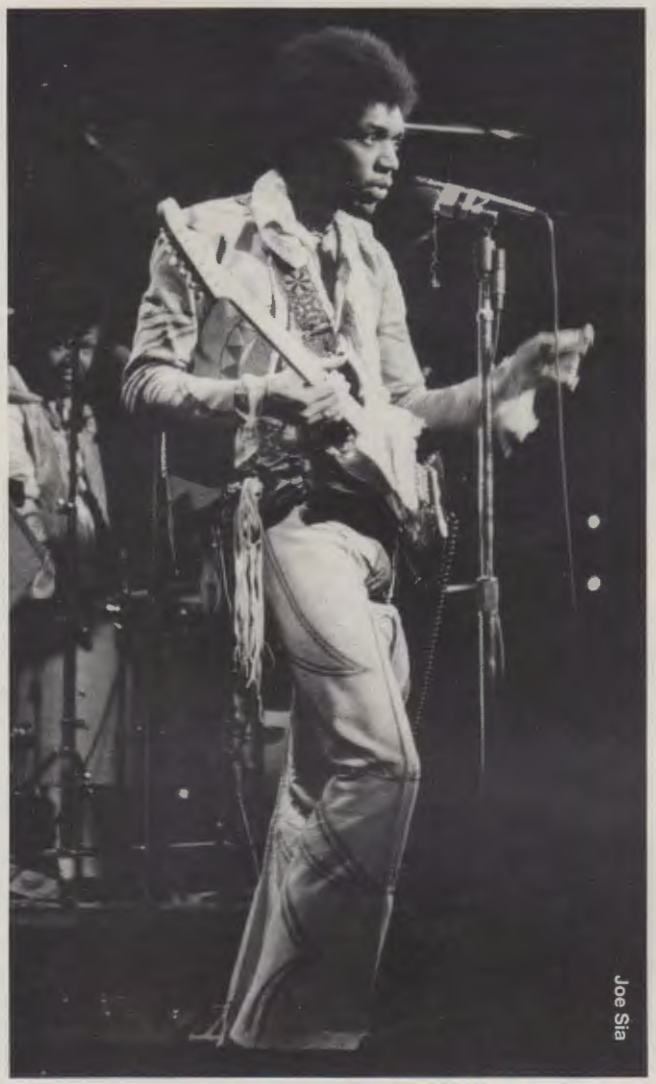
I just picked up, as an import, *The Isle of Wight*, which has nine tracks. It's pretty much the soundtrack to the recently-released film, right?

Yeah. I, personally, thought that the first *Isle of Wight* album was miserable. I couldn't get them to take it off the market. When I did the film, I went back and re-did the album, which is basically the material from the film, because that's what worked.

Will you be releasing that CD in the States?

No. I have a problem with that whole set. With a film, it's okay. As a record, there's no new interesting tracks on it. When you see the film, you look at it and you see how he got through the torture of the set.

Why wasn't the film the complete show?



Joe Sia

"I feel guilty when people say I'm the greatest guitarist on the scene. If only people would take more of a true view and think in terms of feeling. Your name doesn't mean a damn, it's your talent and feeling that matters. You've got to know more than the technicalities of notes, you've get to know what goes between the notes."—Jimi Hendrix

From the book *Hendrix: Setting the Record Straight* by John McDermott with Eddie Kramer

The camera wasn't running for the whole show; they never are. These films—Isle of Wight, Monterey, Berkeley, Maui—were all shot as speculative gigs. You didn't even get paid anything and there's only so much film, so they just have to pick their choice. At Monterey, how come they never showed Janis Joplin? They begged her to go back on stage and caught one song, after she had done a great set. For Hendrix, [director] Pennebaker decided to do the whole set and then missed two songs. When I'm acquiring film from the Sixties and Seventies, it's potluck. Compiling footage of the Atlanta show is like scraping Jimi off the walls. The complete Atlanta was 11 songs, which looked like possibly there wasn't anything. I had the guys working on it for a year and a half, just getting that show done.

When will that be coming out?

I'm going to put out a festival video box in October. It'll have Woodstock, about an hour's worth of that show. The Woodstock show blows away every other show he ever did. The complete box will contain Monterey, Woodstock, Atlanta and Isle of Wight.

Is each video limited to an hour as a consideration for putting these things in a format for television?

Yeah, except television doesn't want it. Listen, man, the music video business sucks. There is hardly any business out there; you sell 25 thousand tapes and everybody celebrates. The point is, it's not a business. From my point of view it's an effort to get people to see Jimi in a context. The Atlanta show is dynamite. The Woodstock show is killer. It's daytime, we got lots of cameras, we got sound—you know, it's really great. I'm not doing anything here at the moment other than the video thing. Records I kind of leave alone at this point.

Will you be releasing the two Berkeley shows as an audio?

I've got both shows. They're mixing the masters. I have to deal with the whole catalog out there. I have to constantly go over the whole thing and see what's moving, what's not moving. The problem is they continue to put CDs out, and that keeps confusing the kids. They go in there and they don't know what the fuck to buy anymore. So I'm trying to keep the single CD catalog down. Now with *Stages* and *Jimi Plays Monterey*, if they want to hear a

good live show, they can.

How did *Stages* sell?

I guess it's doing pretty good. It has done very well in Europe. It went bad from the point of "Ah, here they go again, another ripoff," one of those numbers. It was criticized without being listened to, and thinking what the purpose of it all was. But, every time somebody listens to it, they do in fact hear the evolution of Jimi's guitar playing. That's what we've been getting for the last six, seven months—great reviews on the basis of that. It is the collector's set—that's what it was done for and that's the way it's working. For the freaks of the world, they can't get enough. I get lots of that stuff but I hesitate to put it on the general market, 'cause it does confuse the kids who are just coming in, trying to decide what to buy.

I heard a rumor that there's going to be a *Live at Winterland II*.

No, it's not a *Winterland II*; it's actually an additional boxed-set-only that Ryko is selling now. Their contract ran out, and they asked me to extend the *Radio One* contract. I said I would but [that] it was kind of dull to keep *Winterland* out there without doing something special to it. So I pulled up three unreleased tracks, mixed those and they're putting the second CD in the boxed set with a t-shirt. In the box is the original CD and the CD-2, which has some new tracks: "All Along the Watchtower," "Rolling Stone,"...

There were some great "Like A Rolling Stone"s from those shows. Is this the one with the organ player?

Yes, and it's one of the best. But he's not really an organ player, unfortunately. It's Billy Rich, the bass player from Buddy Miles' band. I don't know what the fuck he was doing playing B-3. So there's "Rolling Stone," "Voodoo Child..." and "All Along The Watchtower."

Cool. Anything new on the film of the Albert Hall show, that Gold & Goldstein fiasco?

No. It's just sitting there.

Personally, I love that show...

Oh, it's a good show, it's not the *best* show. It's a good show and the problem with the film is that they left the lights on.

Barry Wentzell/Star File

"I have plans that are unbelievable, but then wanting to be a guitar player seemed unbelievable at one time." —Jimi Hendrix

From the book *Hendrix: Setting the Record Straight* by John McDermott with Eddie Kramer

That looks terrible. It wasn't the show itself that interests me so much as the other footage they have—the backstage stuff.

Two films that should be entirely redone are *Jimi Plays Berkeley* and *Rainbow Bridge*, with as much of the complete performances shown intact.

Well, for Maui [*Rainbow Bridge*], there just is no other footage. We have the audio versions of which, unfortunately, we only have mixed-down versions. They're copies, and they mixed the drums on one track, so it was one more time peeling Jimi off the walls. But we went in and we mixed it and there's a decent sound on it. I wouldn't call it as good as when we have an eight-track going in, because we only had three tracks. Besides Maui, there's New York Pop, which everybody kind of forgets about.

That was the Randall's Island thing, right?

Right, Randall's Island, which is about three or four really hot tracks.

One cut was on *Concerts:* "Red House."

There are some more shows; I just can't think of what they are. We've got four or five different live shows in the can, but, like I said, I don't want to release them as single CDs because they don't mean that much unless there's new tracks on them. They mean that much to the collectors, so maybe I'll have another box, a live box or something. I'm just trying to find a handle on it.

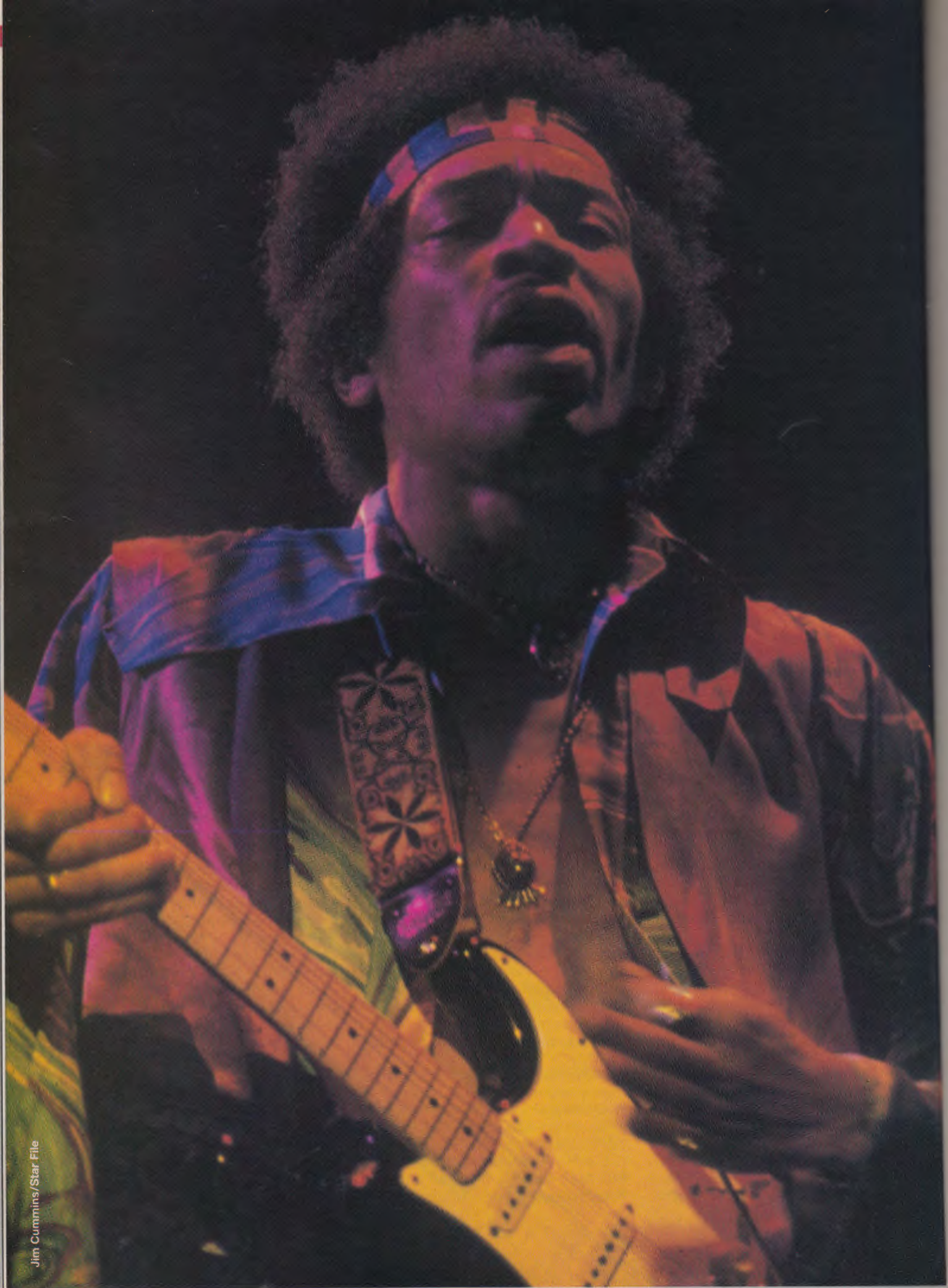
You mentioned a couple of years ago that you were considering putting out a boxed set of the cut-out records, like *Loose Ends, In the West, Rainbow Bridge* and *War Heroes*. What's up with that?

Well, I'm thinking about it. I mean, one more time, it's a question of what's going on in the marketplace. I've got too much unreleased material that's live material at this point. The most interesting thing I've got is two and half hours of blues in the studio, just nothing but great fucking blues. Before I release anything else, I would prefer to release that. All super-sounding blues, either blues jams or blues songs. We've got six songs of upbeat jams that are essentially based around 12-bar blues.

One of my favorite things is what started as that tiny little piece of "Blue Suede Shoes" on *Loose Ends*, which really was a 45-minute jam, with Paul Butterfield on harp. Jimi sings, "I got seven dollars in my pocket..." That thing is amazing!

Yeah. We've got that. There's all kinds

Continued on page 102



Jim Cummins/Star File

JULY 6, 1992—Mitch Mitchell was a sought-after young session drummer of 20 when he joined The Jimi Hendrix Experience in October, 1966. Except for three months during Jimi's Band of Gypsys period in autumn/winter '69-'70, Mitch held the drummer's seat until the end of Jimi's career in September, 1970. Those four glorious years are the subject of *Inside The Experience*, a visually dazzling book which Mitch co-authored with John Platt in 1990. In addition to making music of true historic importance, Mitch also retains the distinction of having been witness to more Hendrix performances and sessions than anyone else. From insights into the music to details like the brand of cigarettes Jimi preferred ("It was always Kool or Salem in America and San Moritz; in England, they were menthols, very consistent"), our conversation with Mitch sheds further light on a phenomenon that continues to attract millions of curious ears with each passing generation.

JIMI'S DIFFERENT DRUMMER

An Interview with Mitch Mitchell

by Michael Fairchild

Did you sing any lead vocals at JHE sessions?

Oh God! Yeah, I did once, and I hope it doesn't surface. I did loads of backgrounds. That was okay, I mean I don't mind doing that. Some of those are really quite fun. I mean on some of the stuff, you suddenly realize you've got like Ronnie Spector next to you. Here are like hot shit singers, man, and here's little me trying to squeak out and keep in tune. I did a load of backing vocals, and it was always fun. I've got that silly voice on the beginning of "EXP", the Paul Carusoe character. Jimi did them as well and he was having a good laugh.

Do you recall playing "Bold As Love" live?

Maybe once, but I couldn't say where or when. I know a lot of stuff that got used on albums was only played the one time and in the studio. A lot of stuff never made it to the stage. But occasionally, and it was always kind of a surprise, you go, "Wait a minute, let's give it a try." And sometimes you wouldn't even remember the words to certain things. But occasionally he'd drag something out of the murky past and fake it. We just had fun.

Jimi changed the chording and rhythm pattern for "Purple Haze" and "Foxey Lady" at the second show of the 1970 tour [Sacramento 4/26/70]. Did he rehearse those changes with you and Billy Cox?

Oh no, that's just a spontaneous thing. It wasn't like any great planning went into anything like that. It's just a different pace for that particular night.

Mitch Mitchell, 1969

J.W. Gardner

But he kept that arrangement all the way till the end.

Well, what changes that went down, we decided we liked them, so we stuck with it. We didn't sit down in a rehearsal room and say, "Right, we're going to change 'Foxey Lady.'" It was like, hey, we're gonna carry on playing that song, let's go with it. Things were changing around that time, in the last stages. I mean that last tour when Billy Cox was in the band there were all kinds of changes that were happening.

Jimi said he wanted to record the early dates of that tour. Do you recall if arrangements were made to have multi-track recordings made?

Yeah, I think we discussed it with [JHE manager] Mike Jeffery. We wanted to record as much as possible, but it just didn't happen. It should have though. There was always so much going on at one time, but it was a shame that we didn't take a remote everywhere with us. It was pretty intense around that time, but musically it was changing direction to some degree. I think some of the stuff was recorded, but I don't know which shows. Obviously, we didn't take any sort of multi-track machines around the Midwest and stuff. This was unavailable then. I'm surprised

that there isn't a recording, say, of the Forum [4/25/70], because that would have been quite a prestigious gig. I would've thought that there would have been a remote there, if at any of the shows. We should have filmed and recorded as much as possible, just for our own memory, not just for release. The idea was just for our consumption to see how the band was sounding, and if we can get a decent live album out of it, fine. But we just didn't do it as much as we should have done, quite obviously.

In 1968, you and Jimi carried around identical reel-to-reel Sony tape decks.

Yeah, we both bought them at Sam Goody's in New York. Jimi carried his around on the road. I did for a couple of times, but mine got shipped back to England. Jimi's was stolen, which was a nuisance. It got stolen in Canada, after he took it to a club to record Joni Mitchell. And we played the tape back to Joni Mitchell at the hotel right after the concert and after that the machine went missing.

Do any of the recordings still exist?

I shall come back to you on that. I just can't talk about it now.

Was the band informed on occasions when recordings were being made at gigs?

Yeah, that went through us and through the office. Mike Jeffery would come and say, "Look, I have a chance to get the machines there for the gigs," you know, great.

How interested are you in tapes like this?

Truthfully, it's been quite recently that I've been getting copies, or people have been kind enough to send me bits and pieces. I didn't hear a lot of the bootleg stuff for many years. I know that there's a lot of stuff out there, but I didn't know of the quality of some of the stuff. So, really, I've got a lot to look forward to. I shall be hearing bits and pieces here and there. I don't make it a thing to listen to all the Experience stuff. You guys never fail to amaze me, how you track everything down and the stuff you come up with.

They're pieces of the puzzle, like the incidents surrounding the recordings.

Yeah, well, those little things that happen during or before a concert affect the mood of the evening, so to speak.

Have you heard the Toronto [5/3/69] tape from the day when Jimi spent the afternoon with the cops after his framed drug bust? He reacted to the bust by making up gloom-and-doom lyrics on stage. The music is extreme.

Yeah, I think that would happen with anyone, quite honestly. That was a stressful day, as you can imagine.

The more recordings you hear, you get to know when the band was really on and when it's less so.

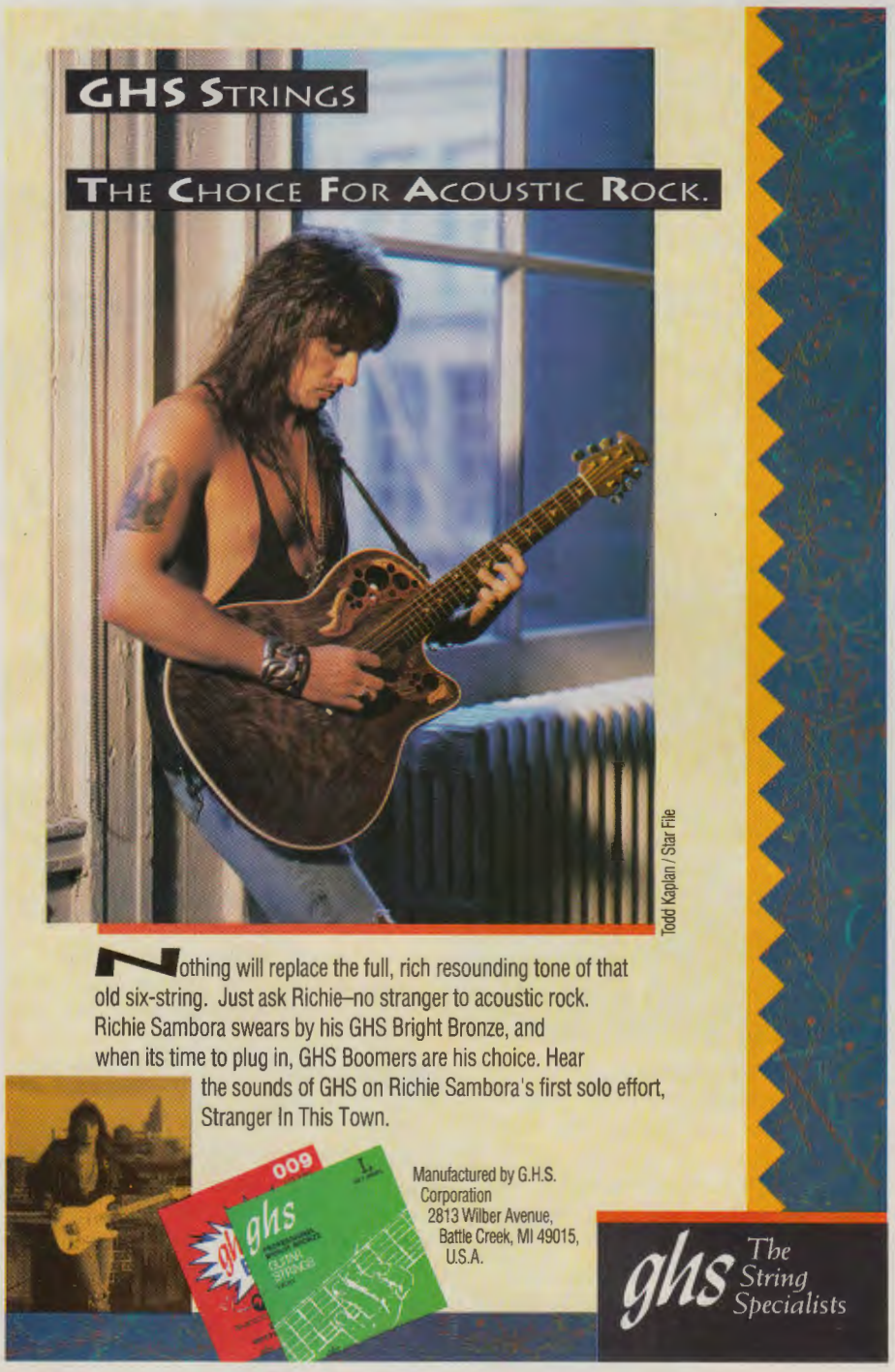
That's because you guys listen to the stuff so much you get a batting average on it. Whereas for us, it's like you just do the best you can on that particular night. I'm glad that someone got enjoyment out of it, because we sure did. Obviously, some nights were better than others—them's the breaks.

Would Jimi get a kick out of knowing so many fans had recorded the concerts?

I'm sure he would have. I'm sure he would be amazed. I'm really surprised at the stuff that has surfaced.

Is your interest just to hear how the band was playing that night?

Yeah, that's more like it. I can hear some gigs are better than others and I've been quite pleased, especially hearing some of the stuff when Billy Cox was in the band, and hearing how the band changed. You know, Billy was a sheer delight to work with and his playing was excellent. But to answer your question on that, it's been brought to my attention to a point where I can see the difference when Billy did join the band, and it's only



been quite recently. I've heard a couple of tapes that have been sent through and I said "Christ almighty! The band really does sound that much different with Billy!" And that's been just delightful. I think it gave Jimi quite a bit more scope with Billy being there, and you can hear it flow, in my opinion, a lot easier. I think Jimi found great feeling, and it gave me greater freedom as well, so all in all it was a good move.

Listening to the early JHE gigs, it's almost a rule rather than an exception that at some point equipment problems would occur.

Yeah, it was difficult, you know, power surges. Of course with the technology that's available now it's so much darn easier to control. In those days it was very tough. I ended up carrying a whopping great rig around myself just for the drums. I couldn't hear them for many years. I mean there were no monitor speakers for the drums, right? So basically, I was watching arms and movements and hoping we're playing at the same rate. A lot of praying was done, believe me! Really, you couldn't get your money's worth from the drums, you couldn't hear a darn thing. I just tried to make sure that the drums were in front of the amplifiers to some degree, so I had a chance of hearing what was going on.

You've said that listening to your work with Jimi, you sometimes think that you were overplaying. Are there sections from the studio albums that you can point out as examples?

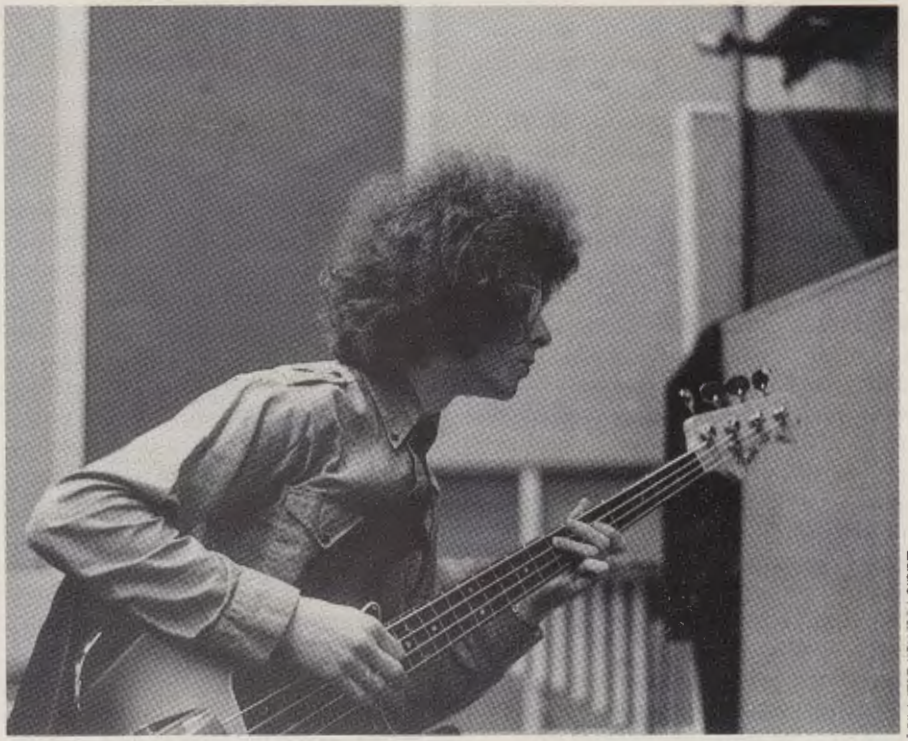
I don't listen to the albums that much. In general, I'd say it's more of the live stuff really. Some things I wish I just hadn't played so much, and just kept quiet for a while. It's like anything, you just wish you'd done it slightly differently.

Do you recall the speakers in Jimi's amps being changed from Celestions to JBLs?

Yeah, one of the roadies, Gene McFadden, changed the speakers.

Would that account for the change in Jimi's guitar sound between spring, 1970 [Berkeley] and summer, 1970 [Maui, Isle of Wight]?

I can't specifically recall, say, if at this gig there was a difference in sound. I mean there was no more difference in sound than difference in tone in changing between certain guitars at gigs, like going to, say, the white SG, which was different tuning, for a blues. I couldn't pinpoint the difference in speakers. The reliability was first and foremost. If memory serves me correctly, once there was a change to JBLs there were no more blown-out speakers. Celestions are good enough speakers, but they just wouldn't handle the volume that we were working at.



Eddie Kramer/Star File

Noel Redding at Olympic Sound cutting the first record, 1967

I have a few questions about films of and by the band. The photos of you, Jimi, and Noel Redding carrying around your 8mm cameras are mostly from 1968.

I think you're right. I seem to remember we got all the cameras at the same time. I know that they lasted for a couple of tours. I seem to remember I always carried one around for some years after that, but it really didn't get used. So '68 was the major year of the cameras.

Do you still have the films?

Yes, I do. It's been quite some years since I've looked at the stuff. I did make a work catalogue of them about three years ago. I went through everything. There's loads of stuff that is really useless. Out of all the hours, I'd say there's probably about a half an hour of my personal memories. I really like some of the stuff. There's stuff like Jimi in scuba diving gear in Majorca, flopping his flippers in a bathing costume, right? I mean that's probably quite priceless.

You've said there was filming done at Lincoln Center in New York [11/28/68], for the Philharmonic Hall show called "An Electronic Thanksgiving."

Yeah, without a doubt, because it's so strange! We got there for the soundcheck, but in order to get the Philharmonic Hall for the gig, one member of the band had to work in a classical structure. So I got lumbered with playing with these people from the New York Brass Ensemble, like, a Bach fugue! Don't ask why, but that was the only way we could get the hall. Ron Delsener, the promoter, reminded me of this. He had tried to get Carnegie Hall, but because of the problems with The Beatles there before, it was very difficult to get any prestigious hall in New York, and so the Philharmonic was the only one and it meant that Jimi, Noel, or myself had to work with some members of the establishment, and I got lumbered with it. So I turn up at the soundcheck and there's all the cameras set up and there's this guy I knew from when I was a kid, on one of the cameras, the head cameraman! I'm pretty sure there would have been a recording of it, otherwise why go to the extent of hiring a full film unit? It was a Thanksgiving concert.

An audience tape reveals that Philharmonic Hall is probably the premier show of 1968. The music is more intense than the Winterland gigs of a month earlier.

Thank you for saying that. I've always been very interested in just seeing the film of it, because I know the film exists, but where and who's got it? I've never seen it, so hopefully it will surface. Christ, now I mean these people, they've had the stuff for bloody years. It was definitely filmed.

Do you recall filming done in Stutgartt [1/19/69] and Berlin [1/23/69] during the January, 1969, European tour?

That whole German tour was filmed. I just recall the film crew came on tour with us and they filmed quite a few shows. Gold and Goldstein had the opportunity of coming on tour with us and they were given every freedom to film everything. I don't know how much stuff they've got, to tell you the truth. Maybe they're not letting on and just keeping everyone in the dark, who knows? All I can tell you is I know that the whole thing was filmed. Years and years ago Gold and Goldstein told me there were legal problems, but I don't know what they've got. I just hope it surfaces.

Frank Zappa has a guitar he claims Jimi burned at the Miami Pop Festival [5/18/68]. Visual evidence and a live tape seem to dispute this. We know Jimi torched the Strat at Finsbury Park and at Monterey. But he once said there was a third such incident. Do you recall it?

I do remember Finsbury Park [3/31/67], obviously, that was the first time. I do remember Monterey [6/18/67]. No, I can't think of another occasion. It is possible, but it doesn't really spring to mind. I know it's been quoted that Frank's got a piece of one of Jimi's guitars, and so be it. But yeah, it's like you say, I don't recall any burning of a guitar in Miami.

There was a Dick Cavett TV show [8/69] taped prior to Woodstock in which Jimi played "Hear My Train" with the house band. Then after Woodstock, he returned to tape a second Cavett appearance [9/8/69] with you, Billy Cox and Juma Sultan. On that last show, Jimi sings about the war during "Izabella" and then segues right into one of the first performances of "Machine Gun." While he sang his anti-war lyrics, one of the program producers or executives ran out and signaled him to stop. It would have been an extraordinary thing to see on American TV during the height of the Vietnam turmoil. However, it seems doubtful that this later show was ever aired. Very soon after it was taped, ABC cancelled the Cavett show.

I don't remember watching it. I just remember doing the show in New York. I remember the house band. It was just another show, wasn't it? Another TV show, boring.

Did Jimi discuss his attitude about using or abstaining from substances for TV interviews like Cavett?

No. I don't think it was any of my business, to tell you the truth. I think sometimes he'd take something, and sometimes he wouldn't. It wasn't anything really thought-out. I don't see him waking up in the morning, "Oh well, I'm going to take some LSD because I'm going on the Dick Cavett show" or anything like that. He'd just go along with it from the mood from last night.

Some people say Brian Jones introduced Jimi to LSD.

No, that's not true. No. I know that Jimi had taken acid in America prior to coming to England. I know that for a fact. I'd taken it when it was legal in England, prior to working with Jimi, and we discussed that in the very early days.

Did health problems plague Jimi much?

I'm surprised, really, that Hendrix's health was really pretty damn good, when I think back to the work that went down over the years. I think he was really in pretty good shape. I never saw him pull any moodies. Shit, you don't want to jump around and make a show every night and burn guitars and stuff—you just want to play. But, obviously, some nights not so much, you're tired. He's just like anyone else, you know. I'm surprised, really, when I look back at the constant

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touring in the early days—and we're talking two shows a night—I'm surprised there wasn't more illness in the band, quite honestly. There again, it gets you in some kind of training. I think when you're looking at just doing the weekend gigs, going out at the weekend, sometimes that doesn't always work. But apart from burning the candle at both ends, for your own recreation, you can stay up for a long time. If you're working in the studio during the week, you lose all track of time and you suddenly realize, "Oh, shit! We've got the gigs to do this weekend." You've got to pace yourself. If you work sort of ragged during the week, you won't be in good shape for the weekend.

Jimi's earlier interviews show him to be out for laughs much of the time. Then in the last two years, his interviews become increasingly philosophical with lots of metaphors and metaphysics. Did you notice a shift in his personality over the years?

No, he was always one to have a wicked humor, so you would get light and dark. People were treating the music in a kind of lightweight fashion towards the end, and maybe that's why the philosophy was coming out, to get more of the message over. But that's from Jimi. I mean, that's what you're saying, that you noticed a definite change in his attitude. I can't say that I did.

So with you he was consistent all the way through?

Yeah. That's the same bloke towards the end as when I first ever met him.

Noel complains that too many people were hanging out in the studio when you were recording *Electric Ladyland*. But the presence of an audience, and especially friends, gave a performance edge to Jimi's playing. Did he say he wanted people there for that reason?

No. Obviously, for "Voodoo Chile," yeah. It was okay for one or two nights here and there, if it was for a specific thing, like the track with Jack Casady and Steve Winwood. That's the purpose of having an audience there, because that was meant to be a live gig, or a live feeling. Or things like "Laughing Sam's Dice," where there's audience participation. That track, the instrumental part of it had been put down prior, and that was just like in a party at the end where you get this audience reaction. To answer your question about the hangers-on, I mean some of that just got completely out of control. In those days there was no security at the Record Plant. In the end a stop was put to it by Chas [Chandler] and by Jimi. But it did take some doing. I think it just got out of hand.

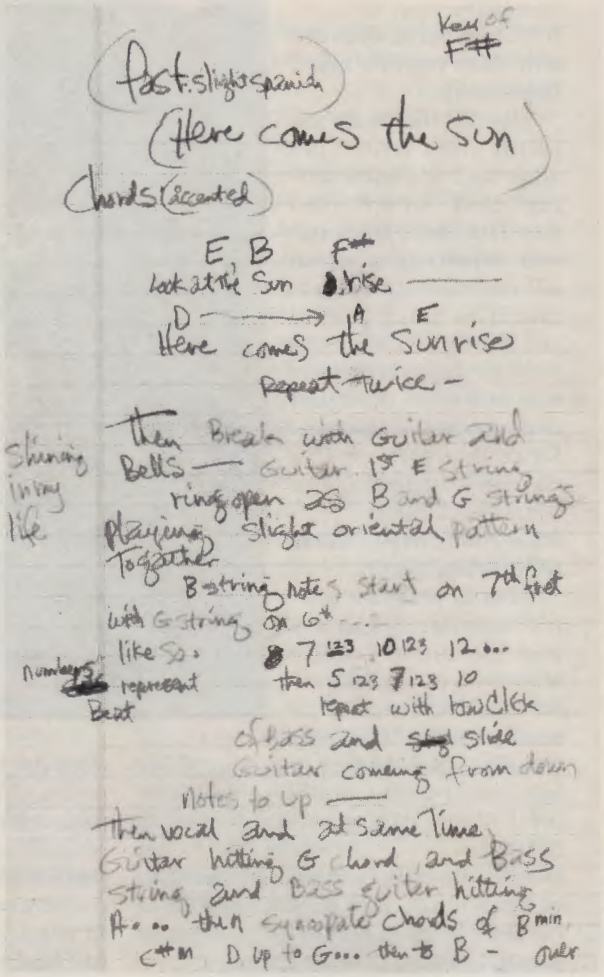
A phase he outgrew?

Maybe outgrew. You gotta bear in mind, here's a guy that's just made it in America. He'd always wanted to make it in his own country, and here he is in New York with all the people that he knew from the past, and there's that side of Jimi...he didn't want to be rude to people. And he was revelling at being successful and wanted to show a good time to all his friends as well. But it did get in the way of work at one point in time. It was discontinued, because when it comes down to it, when you're in the studio, especially when you're mixing an album, it's a very private thing and you've got to concentrate. And you can't have lots of people hanging around, and he realized that.

How did "Jam Back at the House" come about?

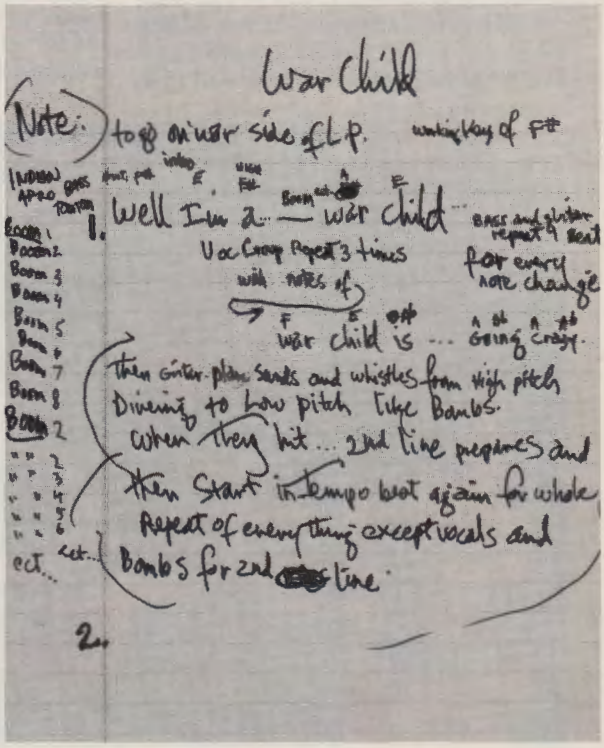
It was a riff that I had from way back in the really early days. Just like Noel had a song on an album, I'd say, "Jimi, come on, put something on an album." But I never had any lyrics, I just had the riff and it got played occasionally at soundchecks. This was bouncing around for a couple of years it seemed. I'd say, "I'll come up with some lyrics," but I never did! And then we just started playing it more and more as kind of a warm-up thing, either at the house in Woodstock or we just played it at soundchecks, like that Hanson and Karlsson song, "Taxfree." "Beginnings" [aka "Jam Back at the House"] started out like that. Just for a jam-along, warm-up thing, really, and it went from there. Initially, my thoughts were I wanted a horn section with it and it was supposed to be a much larger, augmented piece than it turned out to be. But, obviously, I'm glad it's still

Continued on page 120



John McDermott

Jimi's unique style of composing showing chord changes, frets and directions for Mitch Mitchell and Billy Cox.



John McDermott

Continued from page 13

It's been three decades now since you first heard Jimi's music.

Several months ago my family and I visited the army base and surrounding area where Jimi Hendrix and I first met over 30 years ago. I visited all the old spots that meant so much to Jimi and me. For a number of reasons I suppose that day was needed, though I didn't know it at the time. Since that sojourn I've come to [better] recognize a number of things.

What concerns you today about Jimi's legacy?

After 22 years, the spirit of Jimi Hendrix haunts and intimidates those who will never understand his spiritual commission. Rather than acknowledge his greatness, there are those who would explain it away or overshadow it. Always some distortion or outright lie is used.

Despite the continued success and sales of Jimi's music, how do you account for his level of mainstream recognition in America relative to other artists?

Jimi Hendrix is without a base of support. Though the music was from the "souls of black folks," his music has never been widely marketed in the African-American community. Jimi Hendrix's only exposure is in the back room of someone else's home, where he is secretly admired and treated as a novelty. But never is he brought to the front room for all to see and appreciate. Hence, there has been miserly validation of Jimi's impact on music and related industries. Twenty-two years later, Jimi is still influencing music. The music is timeless. Jimi put some companies on the business map, and still there is labor under the misrepresentation of what Jimi Hendrix was all about. Surely the gods must be laughing.

A lot of people who are just now exploring the music don't realize the real extent of your involvement with Jimi.

My musical brotherhood and friendship with Jimi Hendrix predates Jimi's fame. But it has been dismissed as either being part of a pick-up band, as one publication referred to me, [or] of being a token to appease certain groups, as another media has suggested. Being the master that he was, wasn't Jimi entitled to choose those who would serve, support, and help to manifest his musical vision?

Probably more than anyone else, you supported Jimi as he struggled to get his career moving, yet a casual observer of the way his story is often portrayed could come away with an impression that you were somehow just along for the ride!

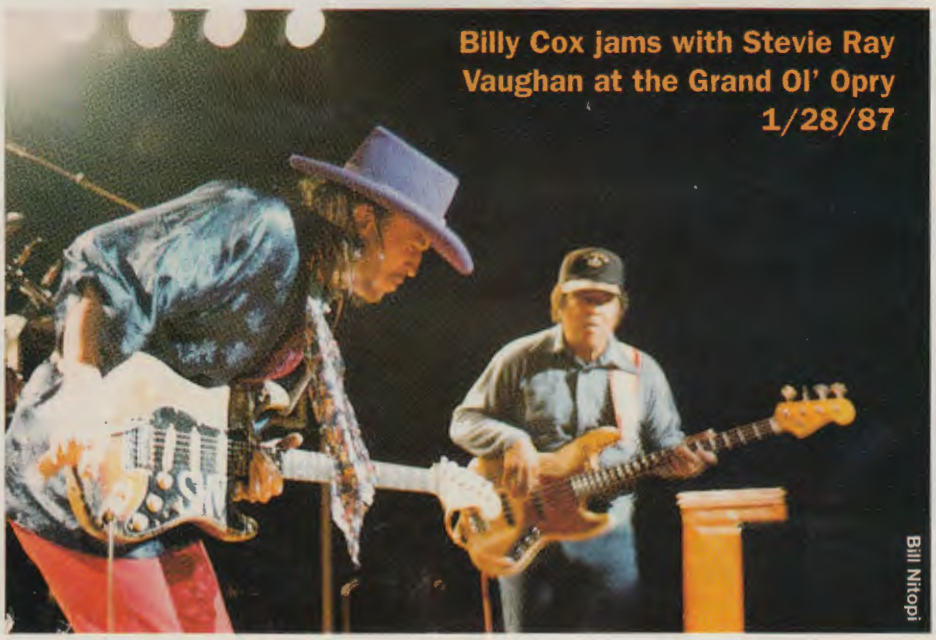
It appears that a number of us who were a part of Jimi's experience are subjective conveyances. We are used or dismissed by those who strain at a gnat, and swallow a camel. Having ears, they hear not. Eyes, they see not. And their hearts will not let them understand.

Even today the mass-media still portrays Hendrix as the "half crazed wild man" and resists acknowledging the larger and sociological impact.

As with most things, there is a paradox with this Hendrix legacy. One cannot truly explore the music and its presentation without exploring the progression of Jimi's life, and of course, if you study the progression of Jimi's life you will [better] recognize the progression of his music. One cannot continue to select one phase or theme from a person's life and exact from it a sum total. Well, I guess you can, but how many times can you refry beans? At some point there will be nothing left. Maybe truth is waiting on that.

Band Of Gypsys, Fillmore East 12/31/69

Joe Sia



Billy Cox jams with Stevie Ray Vaughan at the Grand Ol' Opry 1/28/87

Bill Nitopi

performance notes

Andy Aledort

VOODOO CHILD (SLIGHT RETURN)

Are you one of the people sitting there, saying, "Hey, man, I thought it was 'Voodoo *Chile* (Slight Return)'!" Well, that is what it says on Stevie's *Couldn't Stand The Weather*, but if you check the original album, Jimi's *Electric Ladyland*—lo and behold—it says "Child" plain as day. Where did "Chile" come from? "Voodoo Chile" is the name of the less well-known, slow 12/8 version, also from *Electric Ladyland*, which features Stevie Winwood on organ and Jack Casady on bass. Needless to say, it's so classic it hurts. On a variety of posthumous albums of Jimi's, the song is listed as "Voodoo Chile (Slight Return)" and even just "Voodoo Chile," so, hey, what are you gonna do? (The same thing has happened with "Foxey Lady," spelled "Foxy" on every release but *Are You Experienced*, so we'll just have to ask Jimi when we meet him on the next world.)

Though Stevie based his version thoroughly on the original, paraphrasing many of Jimi's signature licks as well as some of the improvisation, Stevie stretched out on the tune much more; his version clocks in at 7:58, while the original is a mere 5:11. I'll first discuss some specifics about the original version in terms of structure and playing style, and then get into how Stevie brought his own personality to the song.

Jimi's version opens with muted strings strummed very quietly while rocking the wah-wah pedal back and forth from bass to treble. In the transcriptions for both versions, these wah manipulations have been notated. Jimi enters earlier, shortening the last bar before the main lick by a beat. This lick, played in VII and V positions, is based on E Pentatonic minor (E,G,A,B,D), as is virtually all of the soloing (by both Jimi and Stevie). Both guys also lean on the E Blues scale, which adds the ♭5, B♭, to E Pentatonic minor. For this 12-bar intro (before things get heavy), Jimi accentuates a sixteenth-triplet feel, while Stevie plays it more like straight sixteenths. One stylistic element that is consistently different between the two versions is purely in the nature of how each guy *played*. Jimi was much more free-wheeling and unpredictable in terms of spontaneity, invention within a melodic line, and incredible rhythmic freedom and *assuredness*. Jimi was an improviser of the highest order; no rock guitarist can touch him in that department. These things are woven into the web of one's musicality, and it's really fun to compare the differences between the two playing styles (hey, why do you think we did this issue?). Stevie tended to play things with more regimentation, playing certain licks and rhythm parts in very specific ways, this intro lick being a good example; another is his approach to the rhythm part. I suggest *very* close scrutiny on your part to fully understand these differences. Stevie's version is also slightly faster; Jimi's is slower and heavier. Once things *do* get heavy, when the main rhythm part enters, both guys jam out for 10 bars before singing the first verse. Stevie closely cops the first four bars, but then goes apeshit bending the A on the 2nd fret of the G string, beating the crap out of it. Jimi holds the bend so that he can flick the toggle switch back and forth between the neck and bridge pickups, creating an unearthly sound. Stevie saves the toggle-switch flicking for the middle of his first solo. Both guys play what they're singing for the first part of the first verse, Stevie playing the first phrase an octave higher than Jimi. Notice also that Stevie accentuated the bent D in bars 3, 7 and 11 by quickly stepping on the wah, turning it on and off.

For the first solo, Stevie stays pretty faithful to Jimi's solo for the first eight bars, with both playing *hellacious* licks across bars 5 and 6. After that, Stevie takes his own path, and it's really more like a highway—this first solo is *60* bars long. Jimi takes a modest 20. There are a few moments in Stevie's version where he pays homage to Jimi's "Hear My Train A-Comin'" from *Rainbow Bridge*, such as the legato lick in bars 23-26. He also makes reference to the *Hendrix In The West* version in bars 31-34. For the quiet section, starting at 3:30, Stevie goes through a bunch of figures that are essentially a textbook on playing in the Hendrix style, culled from years of listening. What makes it come off as more than a "reading" is the passion Stevie pumps into the music at all times.

Jimi's second solo is one of the heaviest things ever recorded—it's *brutal*. The Fender Strat/100-watt Marshall stack combo (with 25-watt "greenback" Celestion 12" speakers), additionally juiced with Fuzzface distortion and Vox wah-wah, makes for a sound that cannot be beat; it took a few years, but this setup is now accepted as *the way to go*. There's a lot of wah-wah and toggle switch manipulations notated in this solo, and, along with Jimi's totally off-the-cuff phrasing, it's near impossible to cop completely, but it's all there for the hardcore fanatics. Stevie most likely was using his 100-watt Marshall/Fender Vibroverb/Dumble combination with "No.1," the beat-up '59 Strat—it's got that *growl*.

Space limitations prevent me from taking this analysis further, but suffice to say that both versions are truly incredible. This is transcendent music.

ARE YOU EXPERIENCED?

This is a quarter of a century old—it still sounds like the most futuristic music ever recorded. This tune really shows Jimi's sense of adventure and desire to experiment in the studio. There are two bands: a backwards one and a forwards one, and they're both mixed in and out throughout, overlapping each other at times. Eddie Kramer says that Jimi knew exactly what he was doing when recording backwards parts, that he would know what it would sound like and how solos would work against the chord progressions. In this tune, Jimi also laid down a backwards rhythm part, playing the verse pattern backwards against the third chorus (3:18). Recording backwards is done by flipping over the master tape and playing forwards along with the backwards track. Then the tape is flipped back so that the track is forwards but the solo (or whatever) is backwards. In doing this transcription, I recorded the song onto tracks 1 and 2 of a 4-track cassette machine, and then flipped the tape and listened to the song backwards on tracks 3 and 4, transcribing the backwards parts forwards, ultimately writing them "backwards" into the transcription. Besides making for an accurate transcription, it's exciting to hear what Jimi really played for these backwards parts, and how he heard the track backwards and played to it. This makes it impossible to recreate live, but it sure is fun trying. For soloing, Jimi relied on A Pentatonic minor (A,C,D,E,G) and A Pentatonic major (A,B,C♯,E,F♯). To see what Jimi did with the song live, check out the version on *The Jimi Hendrix Concerts*.

BOLD AS LOVE

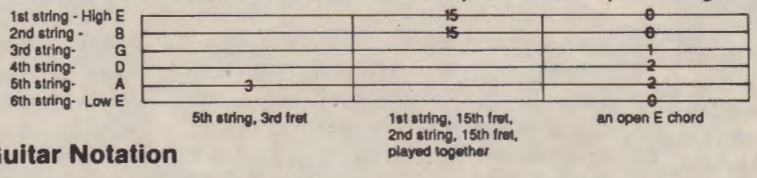
Axis: Bold As Love introduced a couple of power ballads that define the idiom: "Little Wing" and this absolutely beautiful and simultaneously crushing tune. Both structurally and lyrically, "Bold As Love" owes a debt to Bob Dylan, specifically "Like A Rolling Stone," which Jimi performed frequently through '67 and '68. The tune opens with Jimi accompanying himself (band tacet), playing a style of rhythm guitar based on r&b but developed by Jimi to the point of genius, heard also on the tracks "Castles Made Of Sand" and "One Rainy Wish." His time is impeccable—the groove is undeniable as he moves between straight sixteenths and a sixteenth-triplet feel. One bar before the chorus, a second rhythm guitar enters; this guitar is present through the choruses and behind the first guitar solo. Like "Are You Experienced?," Jimi's solo is based on moving back and forth between A Pentatonic minor and A Pentatonic major, and he plays a fantastic, beautifully melodic solo. And the tone? It's, uh, pretty good. (Stevie went for a similar thing on his own "Life Without You," from *Soul To Soul*.)

After the flanged-out drum fills (at 2:46), the song modulates to the key of C♯ Major (up two whole steps). The guitar (as well as the whole track) is heavily flanged, and here Jimi plays one of the greatest solos he ever

Continued on page 59

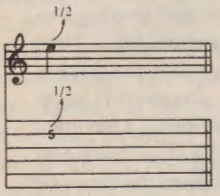
TABLATURE EXPLANATION

TABLATURE: A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

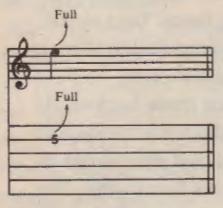


Definitions for Special Guitar Notation

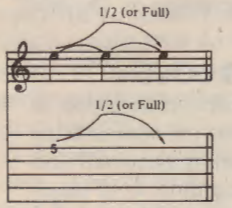
BEND: Strike the note and bend up ½ step (one fret).



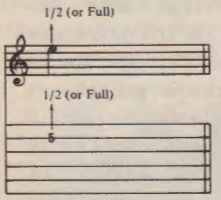
BEND: Strike the note and bend up a whole step (two frets).



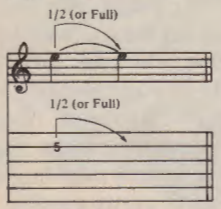
BEND AND RELEASE: Strike the note and bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



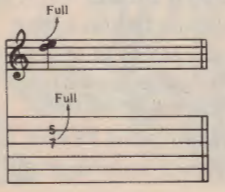
PRE-BEND: Bend the note up ½ (or whole) step, then strike it.



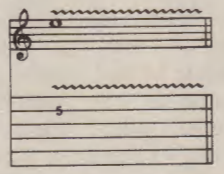
PRE-BEND AND RELEASE: Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.



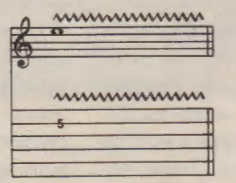
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



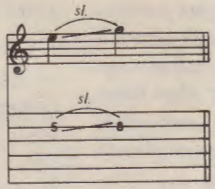
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.



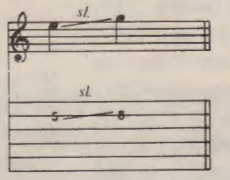
WIDE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.



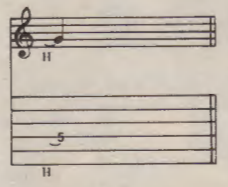
SLIDE: Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.



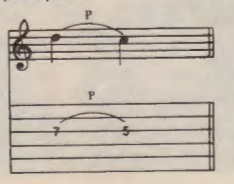
SLIDE: Same as above, except the second note is struck.



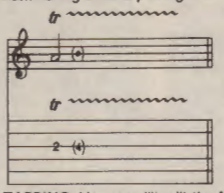
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



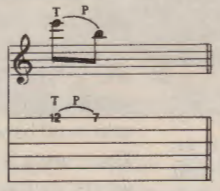
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



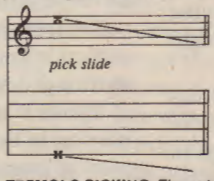
TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



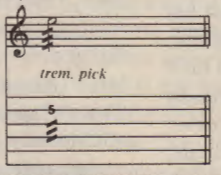
TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



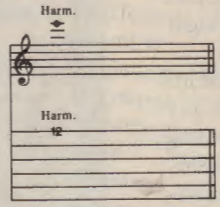
PICK SLIDE: The edge of the pick is rubbed down the length of the string producing a scratchy sound.



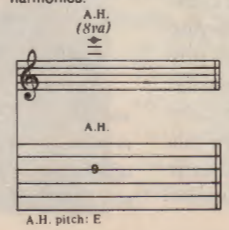
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



NATURAL HARMONIC: Strike the note while the left hand lightly touches the string over the fret indicated.

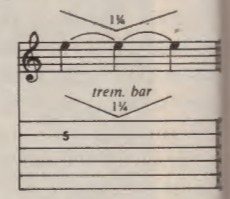


ARTIFICIAL HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.

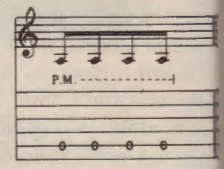


A.H. pitch: E

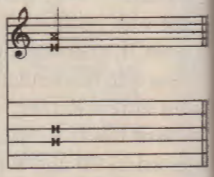
TREMOLO BAR: The pitch of note or chord is dropped a sp number of steps then returne original pitch.



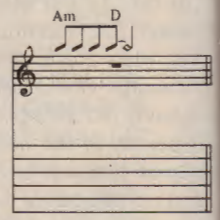
PALM MUTING: The note is p muted by the right hand lightl touching the string(s) just be bridge.



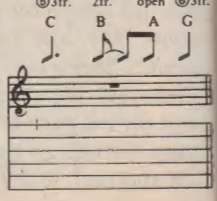
MUFFLED STRINGS: A percu sound is produced by laying t hand across the strings witho depressing them and striking with the right hand.



RHYTHM SLASHES: Strum ch in rhythm indicated. Use chor voicings found in the fingerin diagrams at the top of the firs of the transcription.



RHYTHM SLASHES (SINGLE NOTES): Single notes can be indicated in rhythm slashes. T circled number above the note indicates which string to play. successive notes are played o same string, only the fret numb are given.



VOODOO CHILD (SLIGHT RETURN)

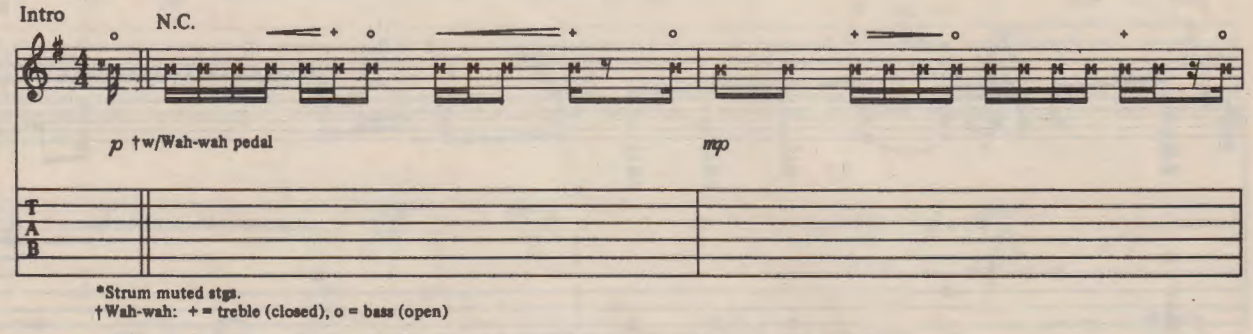
As Recorded by The Jimi Hendrix Experience
(From the album ELECTRIC LADYLAND/Reprise Records)

Tablature Explanation page 26

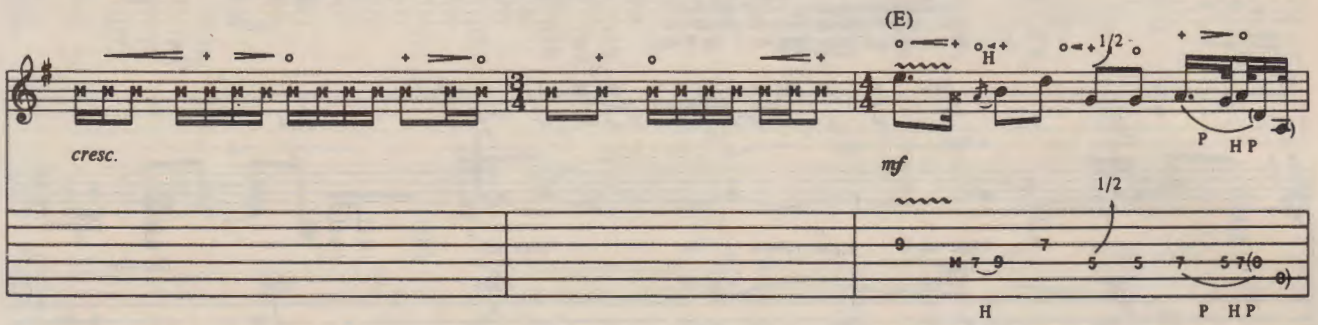
Words and Music by Jimi Hendrix

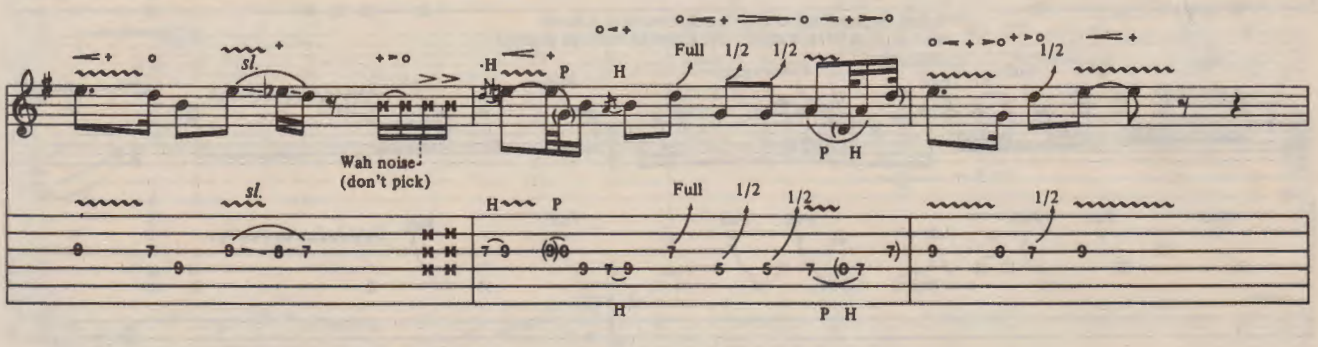
Tune down:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

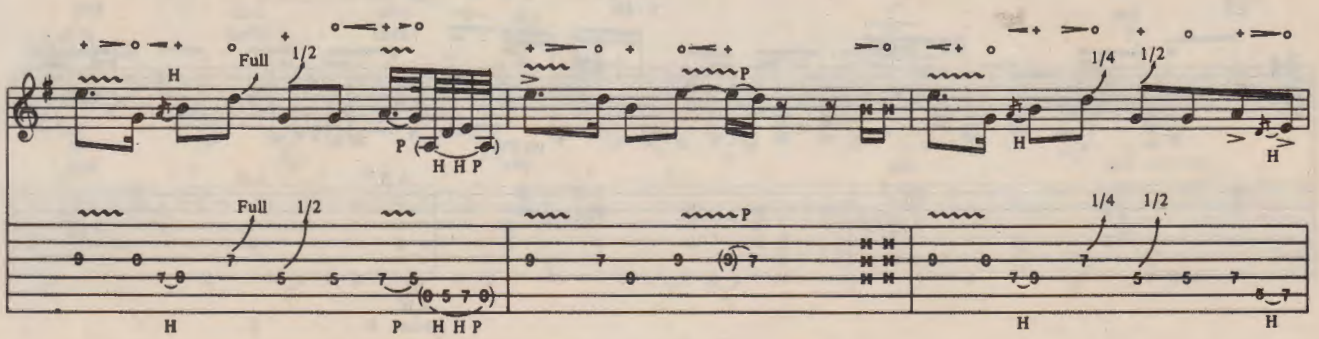
Moderate Rock ♩= 86
Triplet feel



*Strum muted stgs.
†Wah-wah: + = treble (closed), o = bass (open)







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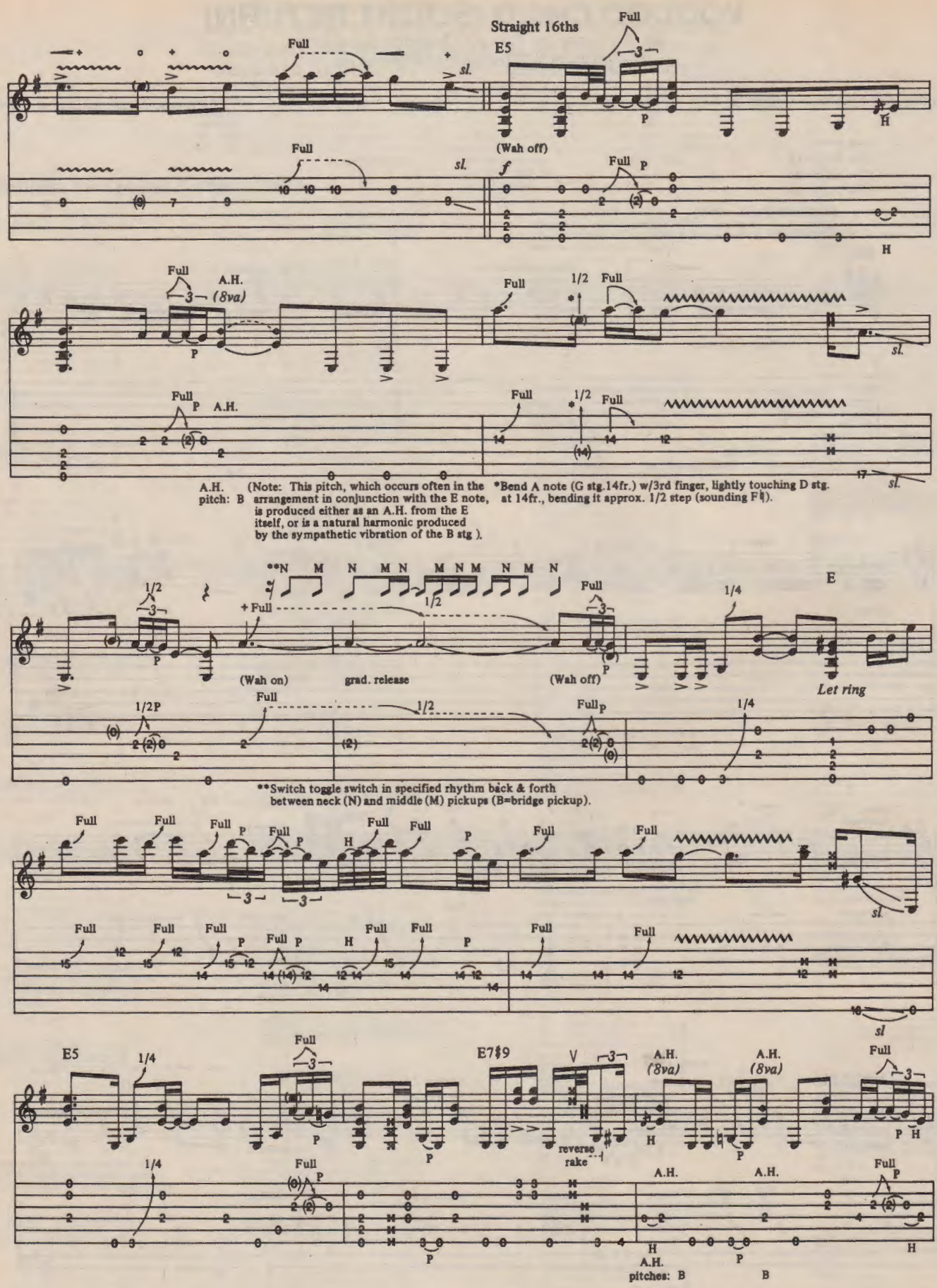
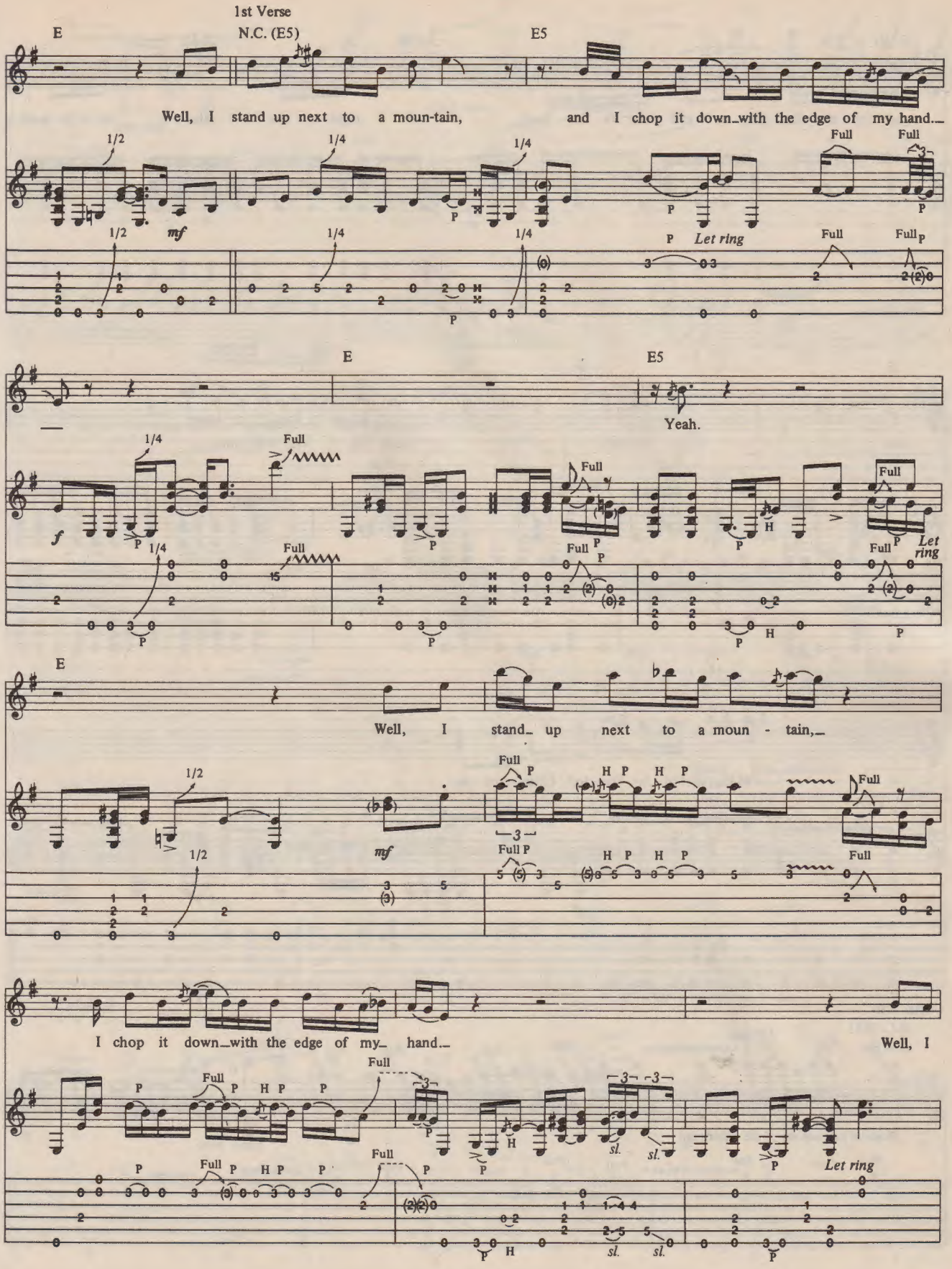
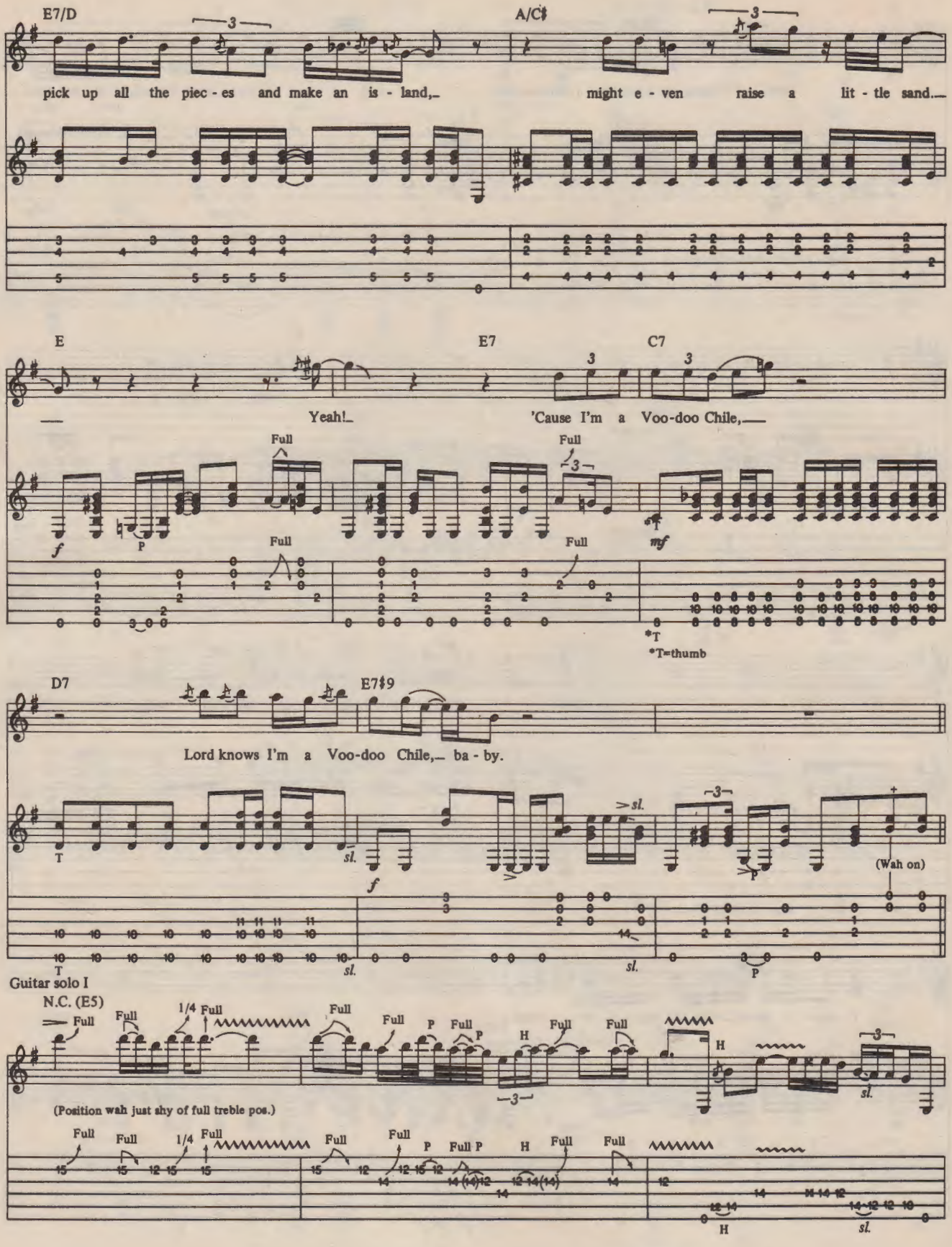
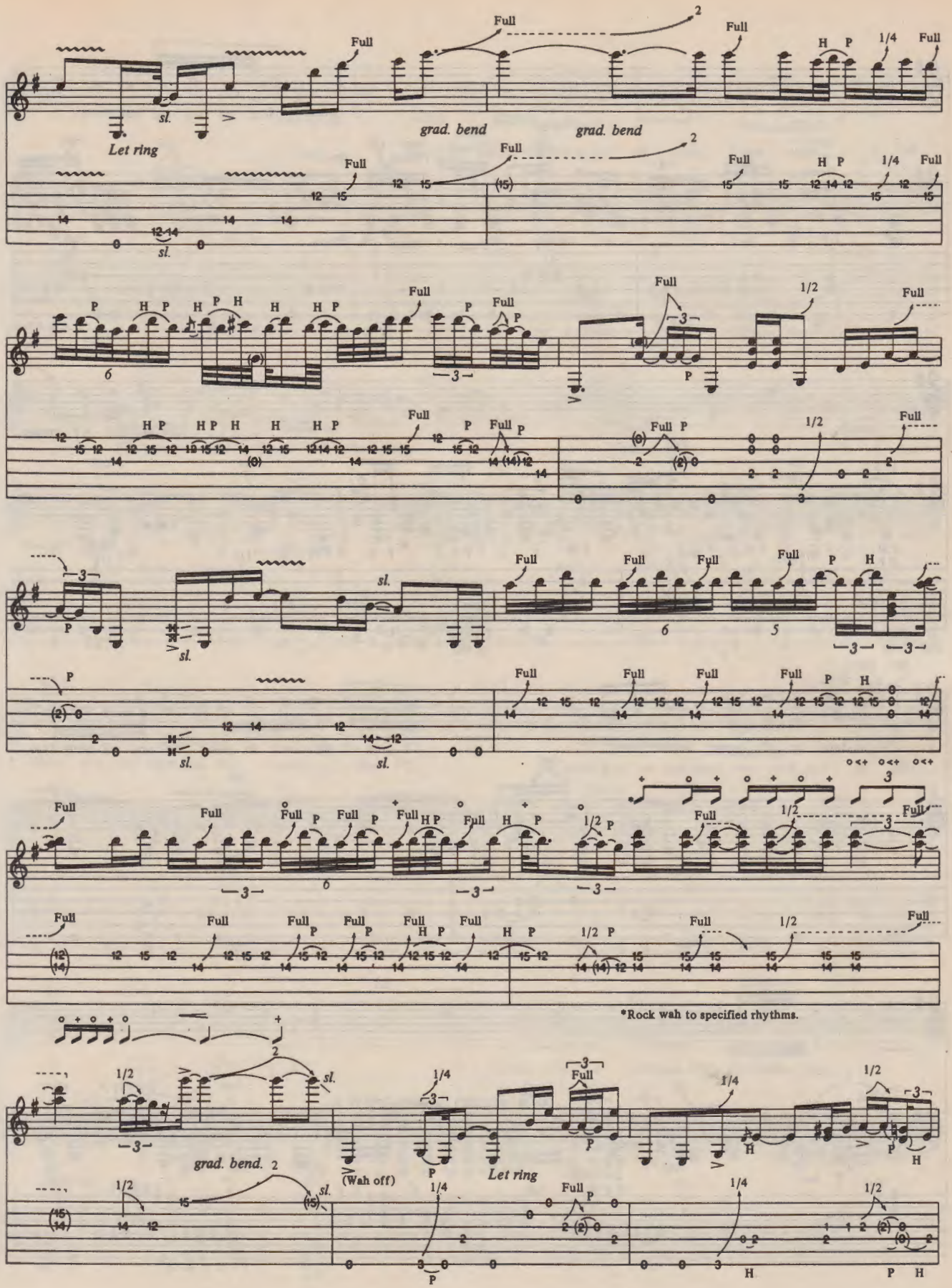
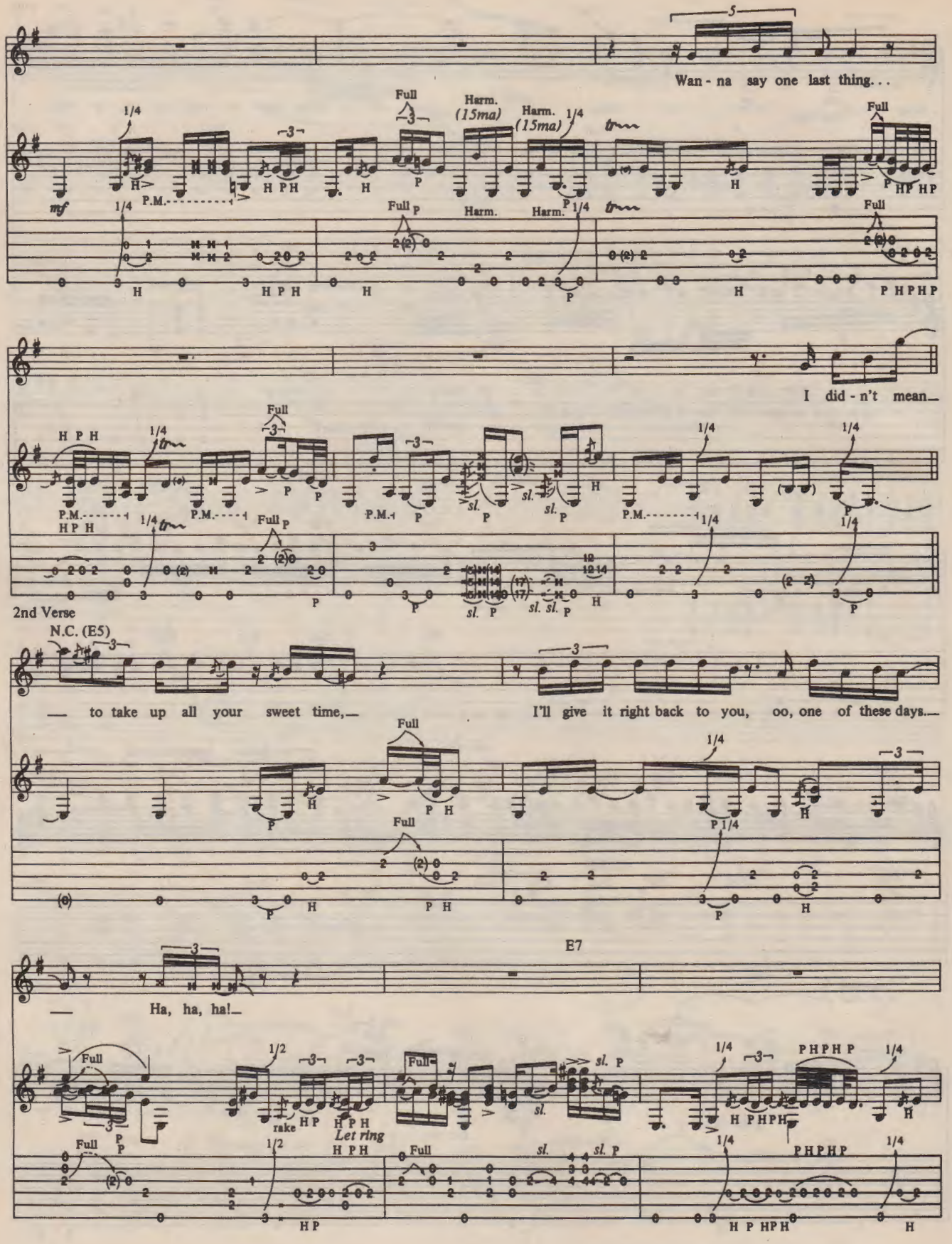
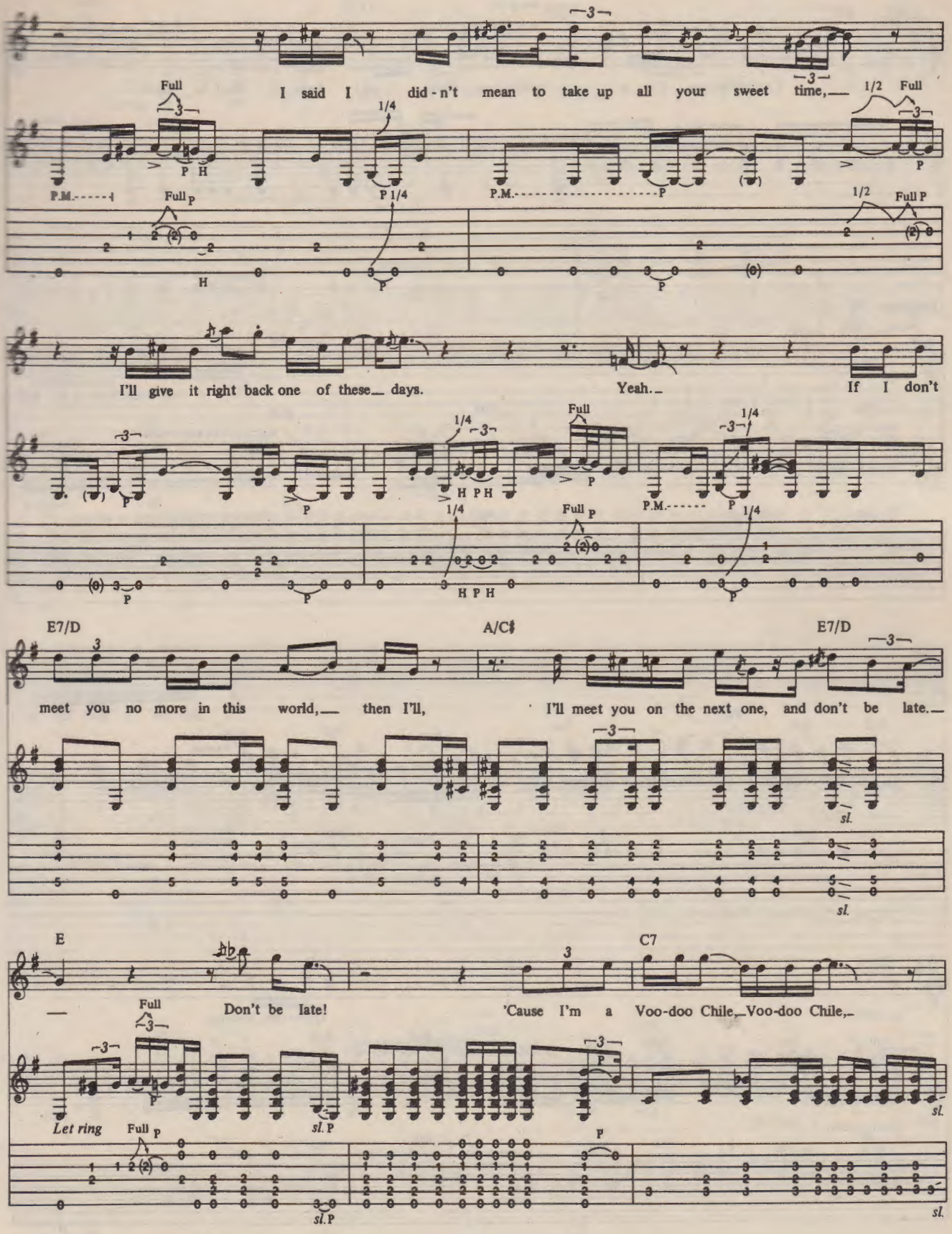

Straight 16ths
E5
Full
(Wah off)
A.H.
(8va)
1/2
sl.
A.H. pitch: B (Note: This pitch, which occurs often in the arrangement in conjunction with the E note, is produced either as an A.H. from the E itself, or is a natural harmonic produced by the sympathetic vibration of the B stg).
*Bend A note (G stg.14fr.) w/3rd finger, lightly touching D stg. at 14fr., bending it approx. 1/2 step (sounding F♮).
**N M N M N M N M N M N
+ Full
(Wah on)
grad. release
(Wah off)
E
1/4
Let ring
1/2P
**Switch toggle switch in specified rhythm back & forth between neck (N) and middle (M) pickups (B=bridge pickup).
E5
E7♯9
reverse rake
A.H. pitches: B B

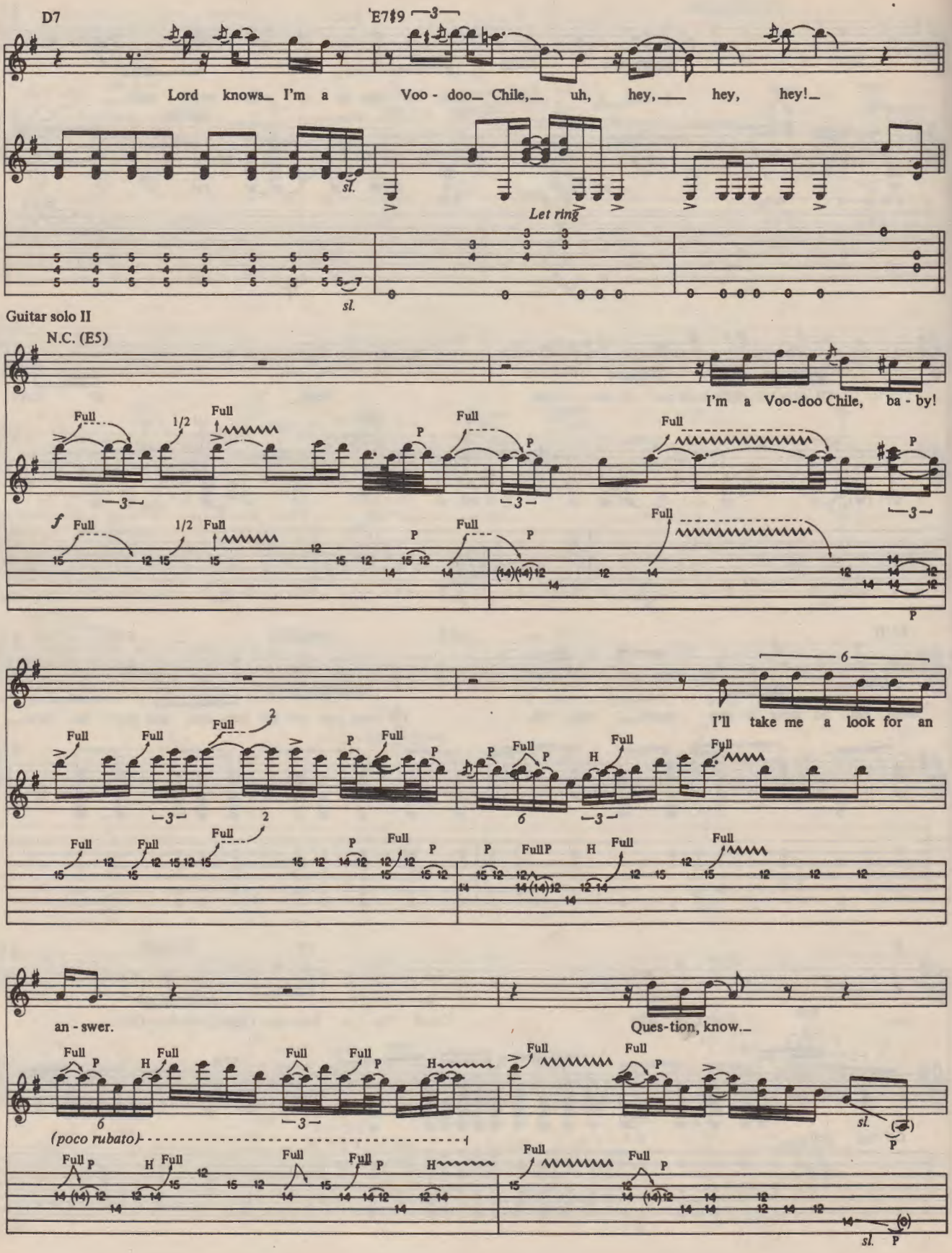

1st Verse
E
N.C. (E5)
E5
Well, I stand up next to a moun-tain, and I chop it down_with the edge of my hand.__
Let ring
E
E5
Yeah.
Let ring
E
Well, I stand_ up next to a moun - tain,_
I chop it down_with the edge of my_ hand.__
Well, I
Let ring

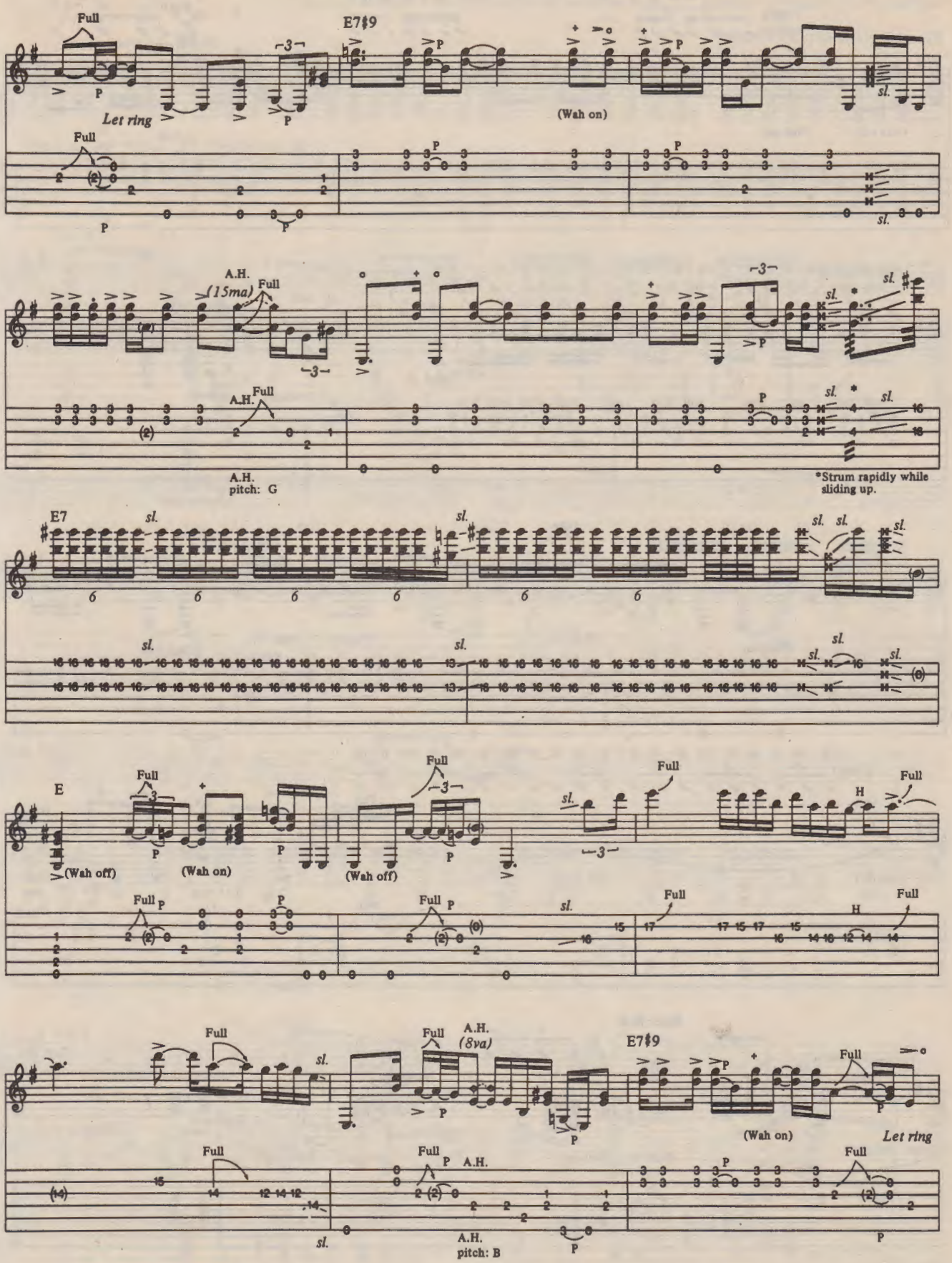

E7/D
A/C♯
pick up all the piec - es and make an is - land,
might e - ven raise a lit - tle sand.
E
E7
C7
Yeah!
'Cause I'm a Voo-doo Chile,
Full
*T
*T=thumb
D7
E7♯9
Lord knows I'm a Voo-doo Chile, ba - by.
(Wah on)
Guitar solo I
N.C. (E5)
1/4
(Position wah just shy of full treble pos.)

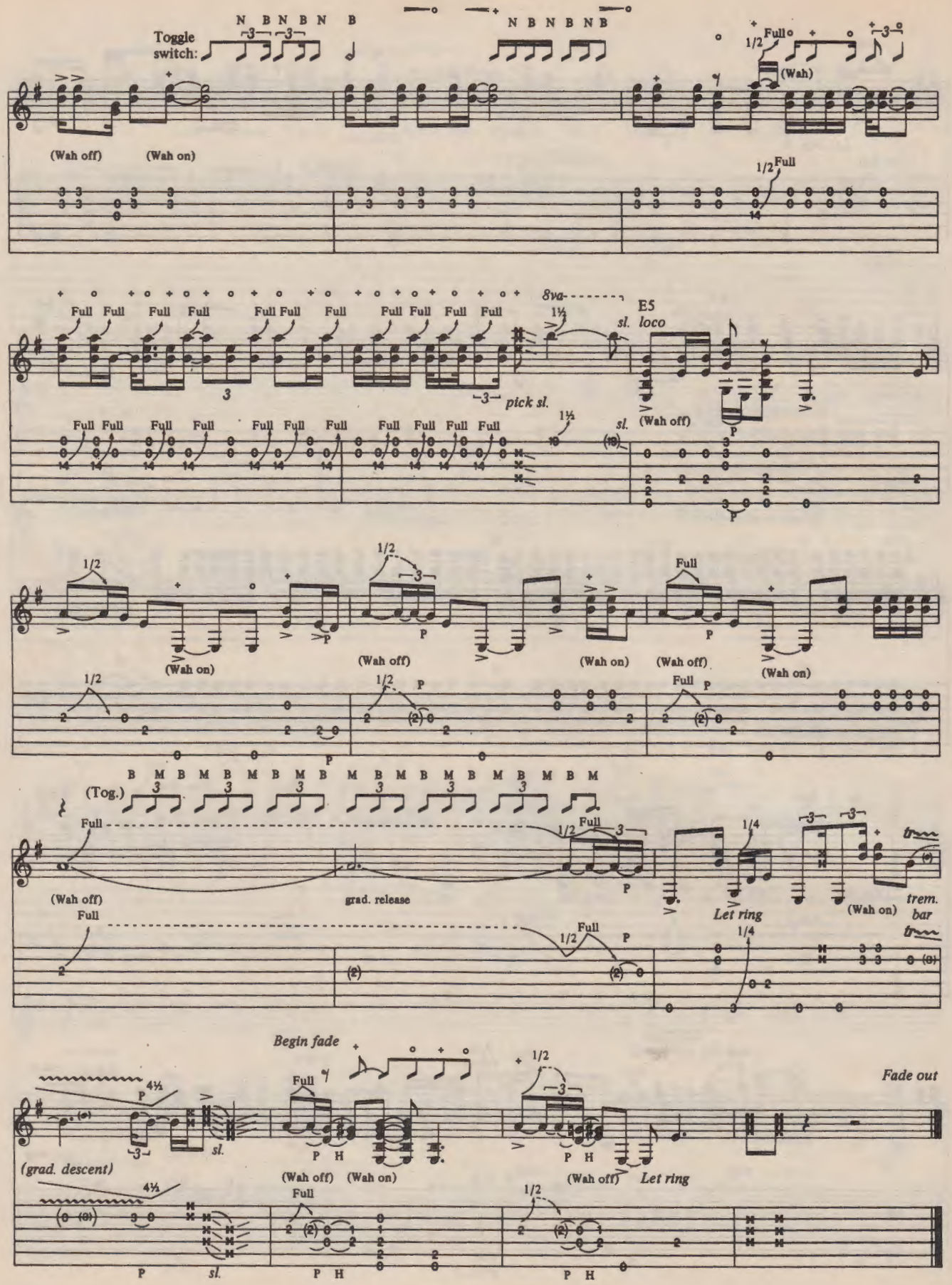

Let ring
grad. bend
grad. bend
*Rock wah to specified rhythms.
grad. bend.
(Wah off)
Let ring


Wan - na say one last thing...
I did - n't mean
2nd Verse
N.C. (E5)
— to take up all your sweet time,—
I'll give it right back to you, oo, one of these days.—
E7
— Ha, ha, ha!—
Let ring


I said I did - n't mean to take up all your sweet time,
I'll give it right back one of these days.
Yeah.
If I don't
meet you no more in this world, then I'll,
I'll meet you on the next one, and don't be late.
E7/D
A/C♯
E7/D
E
C7
Don't be late!
'Cause I'm a Voo-doo Chile, Voo-doo Chile,
Let ring
Full
1/4
1/2
P.M.
H P H
sl.


D7
E7♯9
Lord knows_ I'm a Voo - doo_ Chile,_ uh, hey,_ hey, hey!_
sl.
Let ring
sl.
Guitar solo II
N.C. (E5)
I'm a Voo-doo Chile, ba - by!
I'll take me a look for an
an - swer.
Ques-tion, know._
(poco rubato)
sl.
sl.


Full
E7♯9
Let ring
(Wah on)
A.H.
(15ma)
A.H.
pitch: G
*Strum rapidly while sliding up.
E7
E
(Wah off)
(Wah on)
(Wah off)
A.H.
(8va)
E7♯9
(Wah on)
Let ring
A.H.
pitch: B


Toggle switch:
(Wah off)
(Wah on)
(Wah)
Full
pick sl.
8va
E5
sl.
loco
(Wah off)
(Wah on)
(Tog.)
grad. release
Let ring
trem. bar
Begin fade
(grad. descent)
Fade out

Tune down 1/2 step:

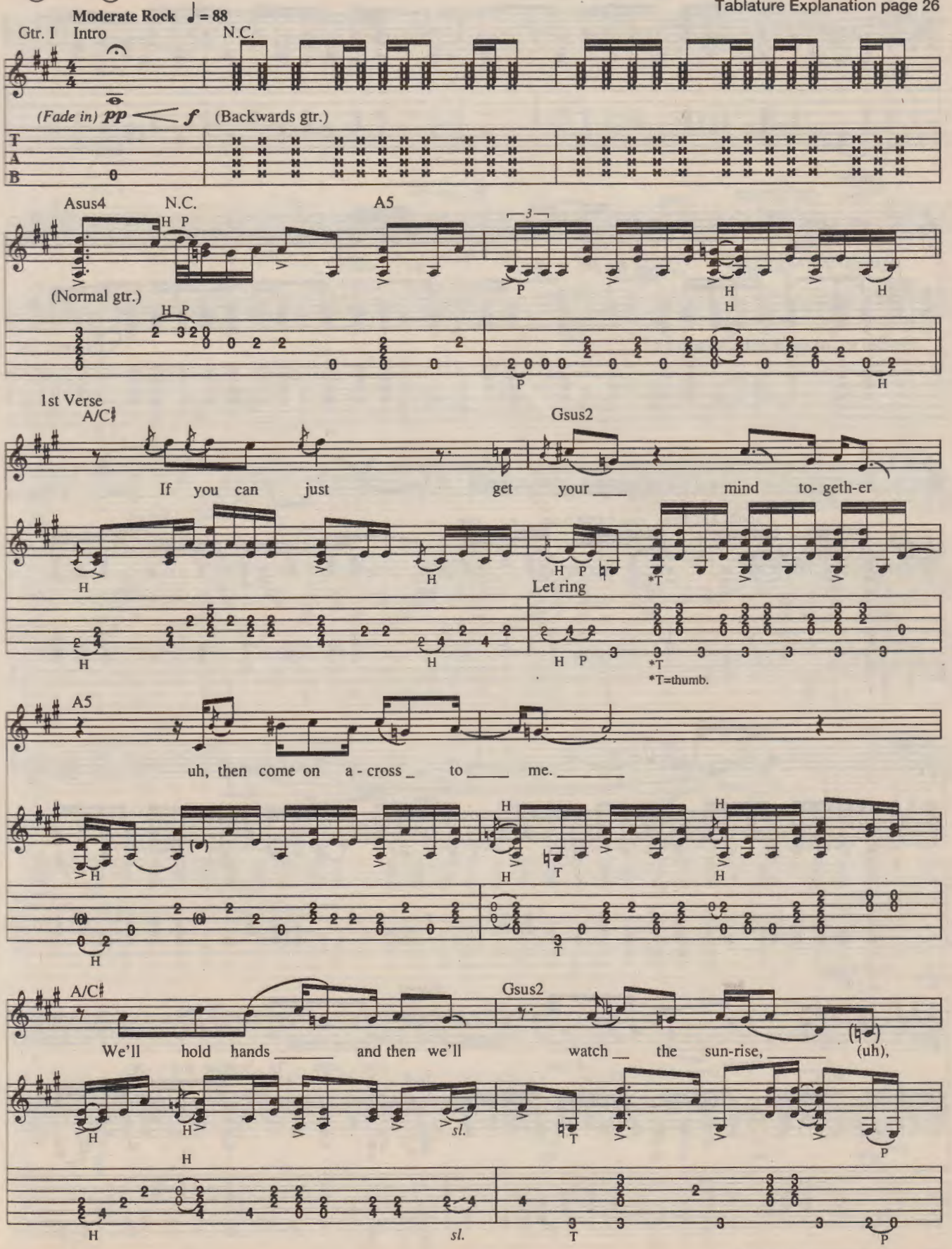
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

ARE YOU EXPERIENCED?

As Recorded by The Jimi Hendrix Experience
(From the album ARE YOU EXPERIENCED/Reprise Records)

Words and Music by Jimi Hendrix

Tablature Explanation page 26



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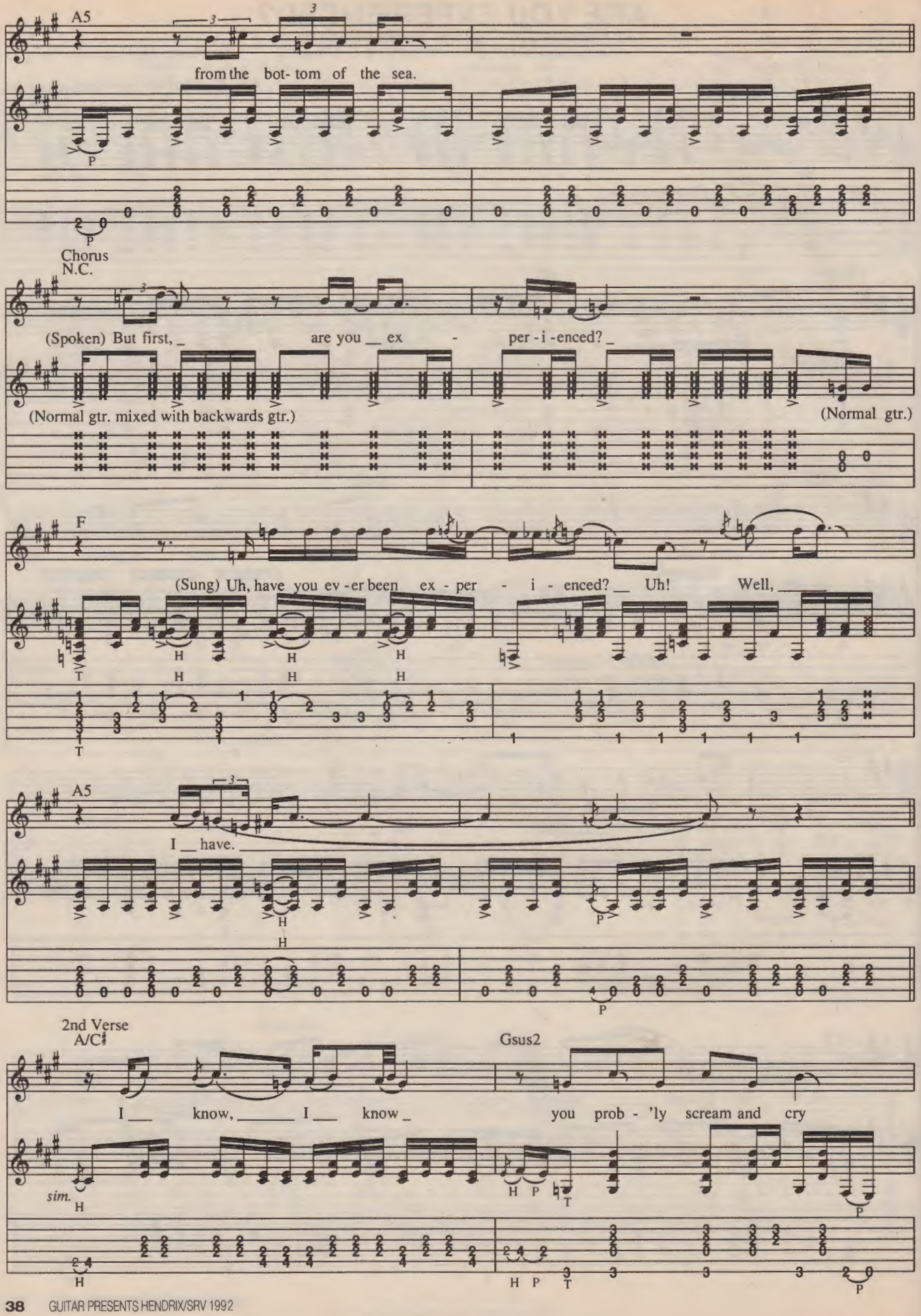
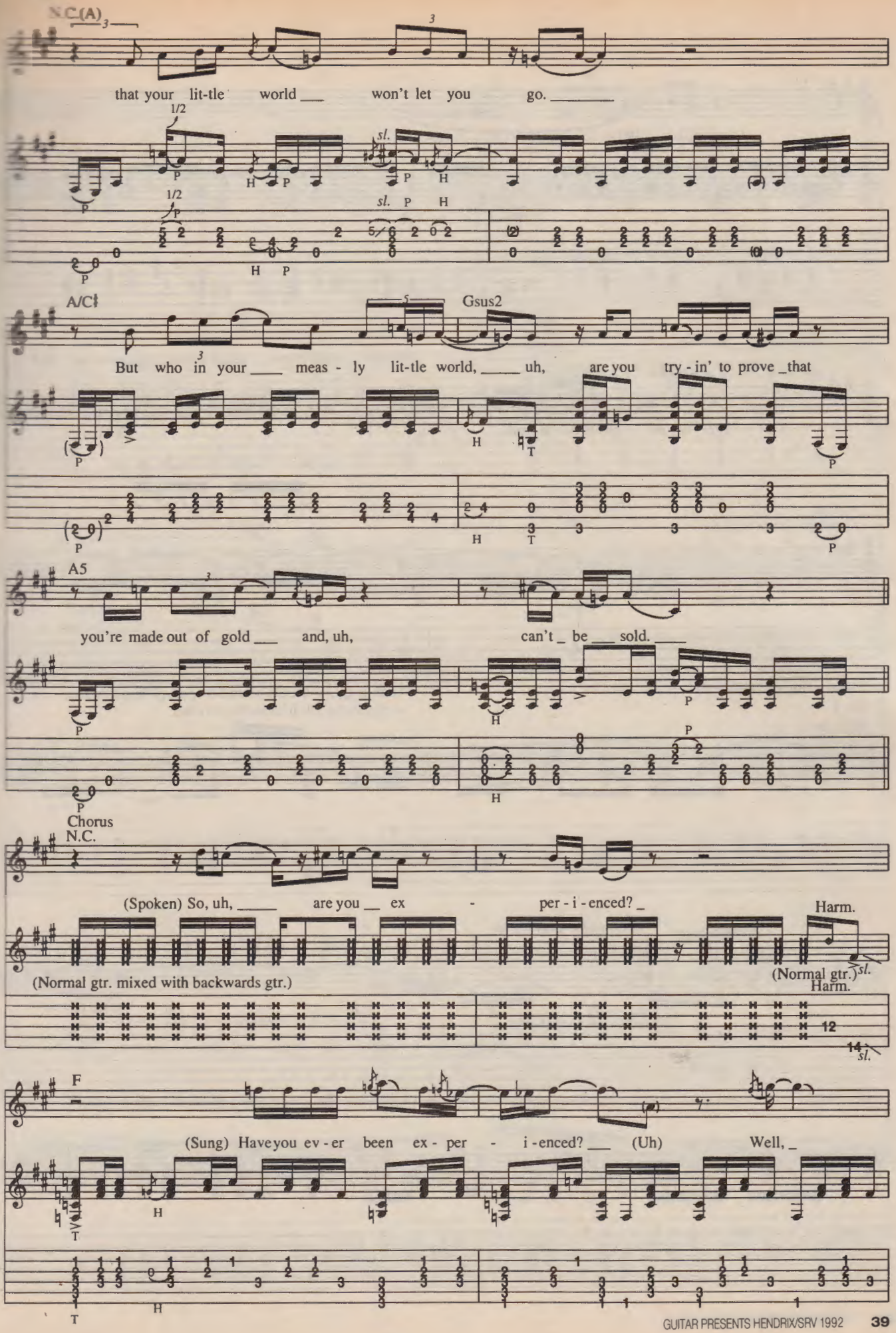
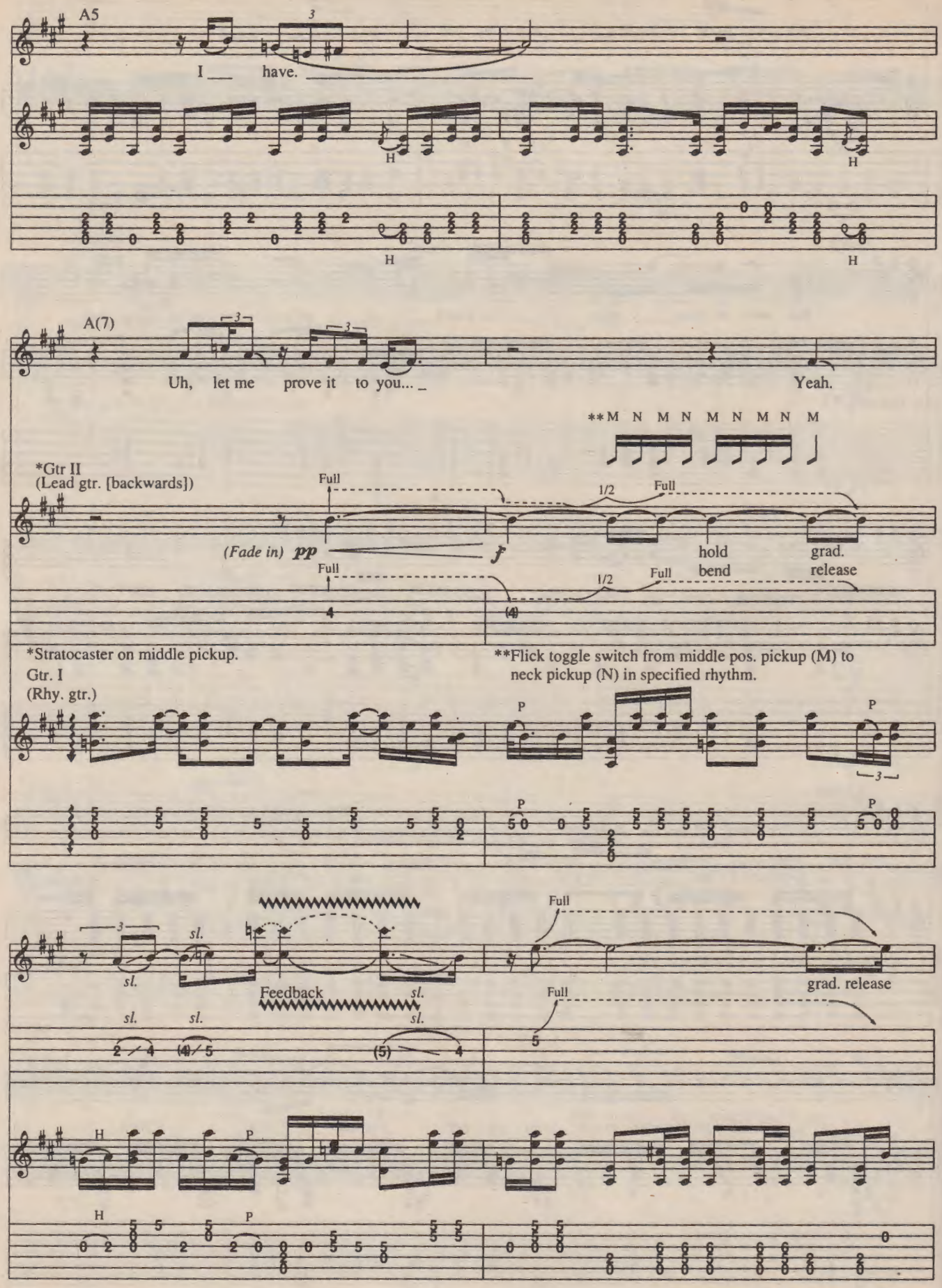
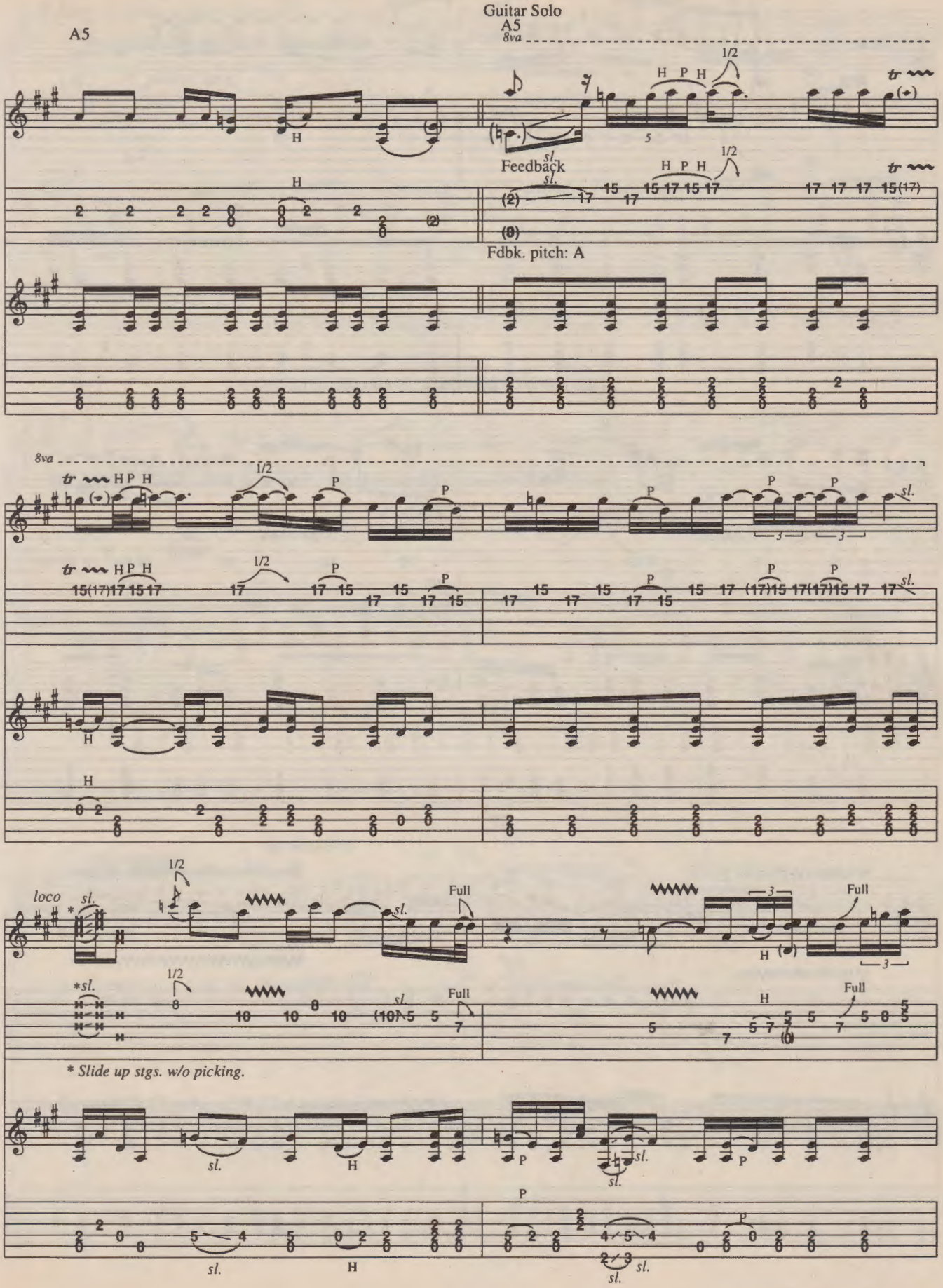
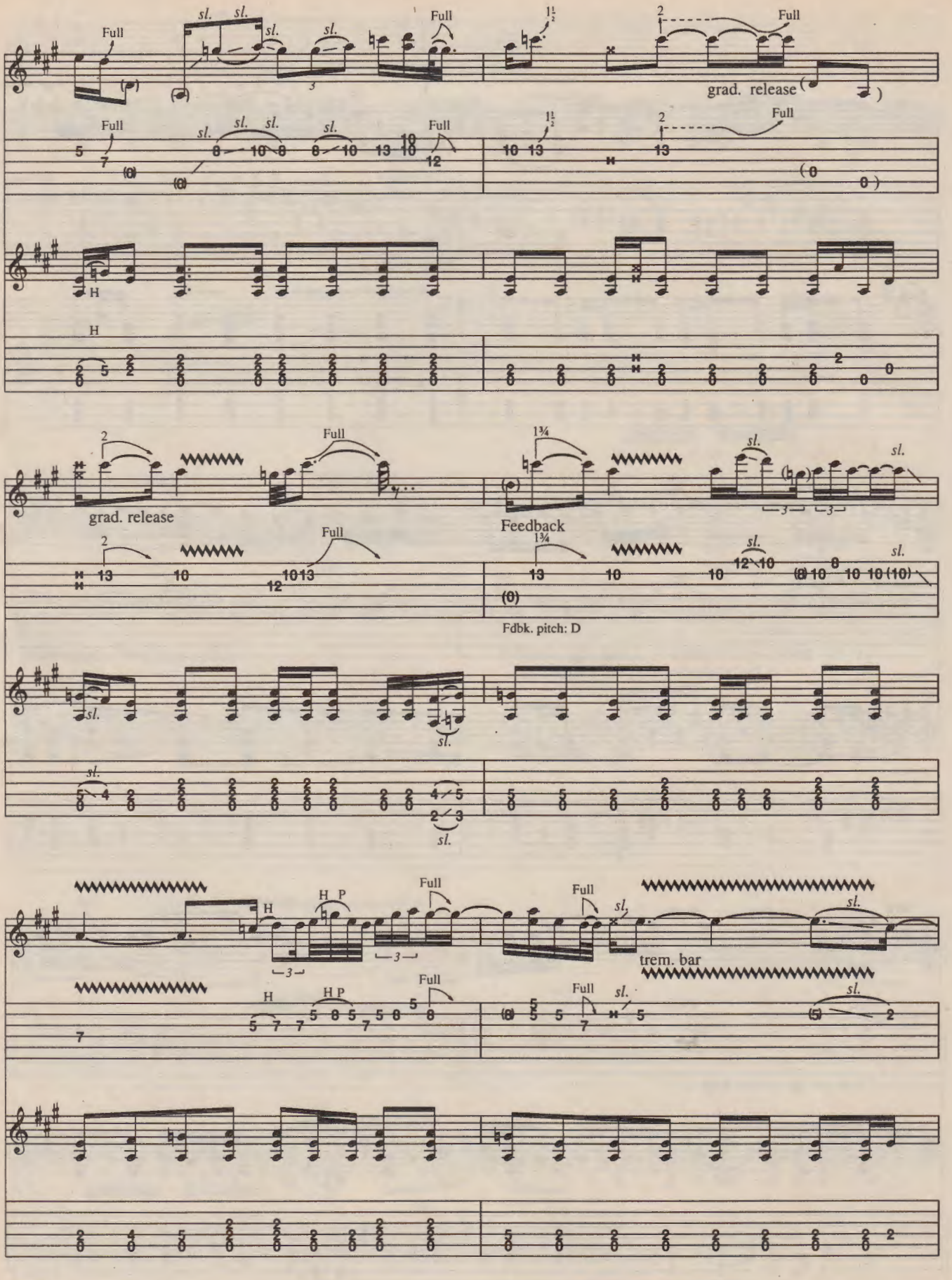
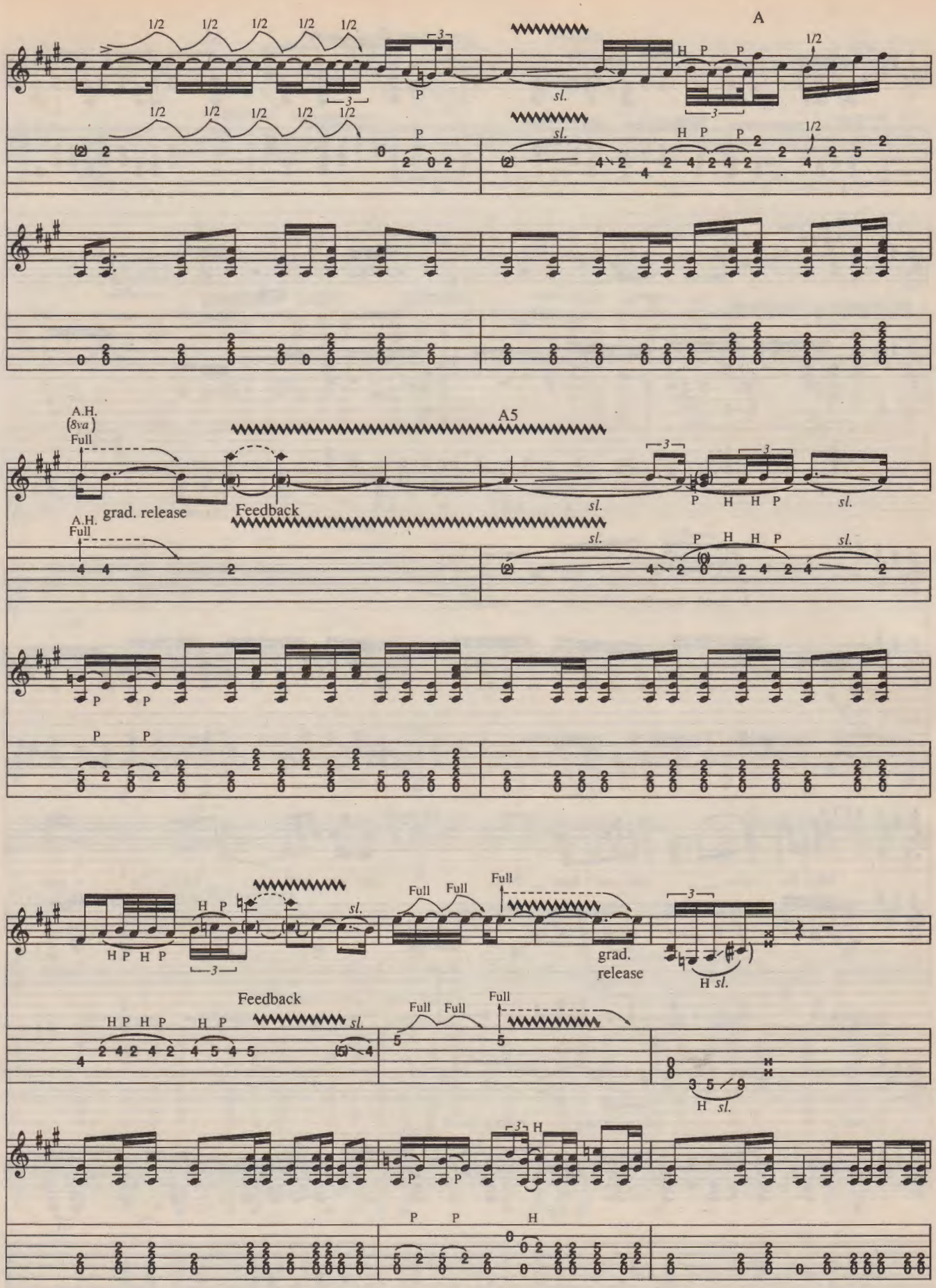

A5
from the bot- tom of the sea.
Chorus
N.C.
(Spoken) But first, _ are you __ ex - per - i - enced? _
(Normal gtr. mixed with backwards gtr.)
(Normal gtr.)
F
(Sung) Uh, have you ev - er been ex - per - i - enced? __ Uh! Well, _____
A5
I __ have. _____
2nd Verse
A/C♯
Gsus2
I ___ know, _____ I ___ know _ you prob - 'ly scream and cry
sim.

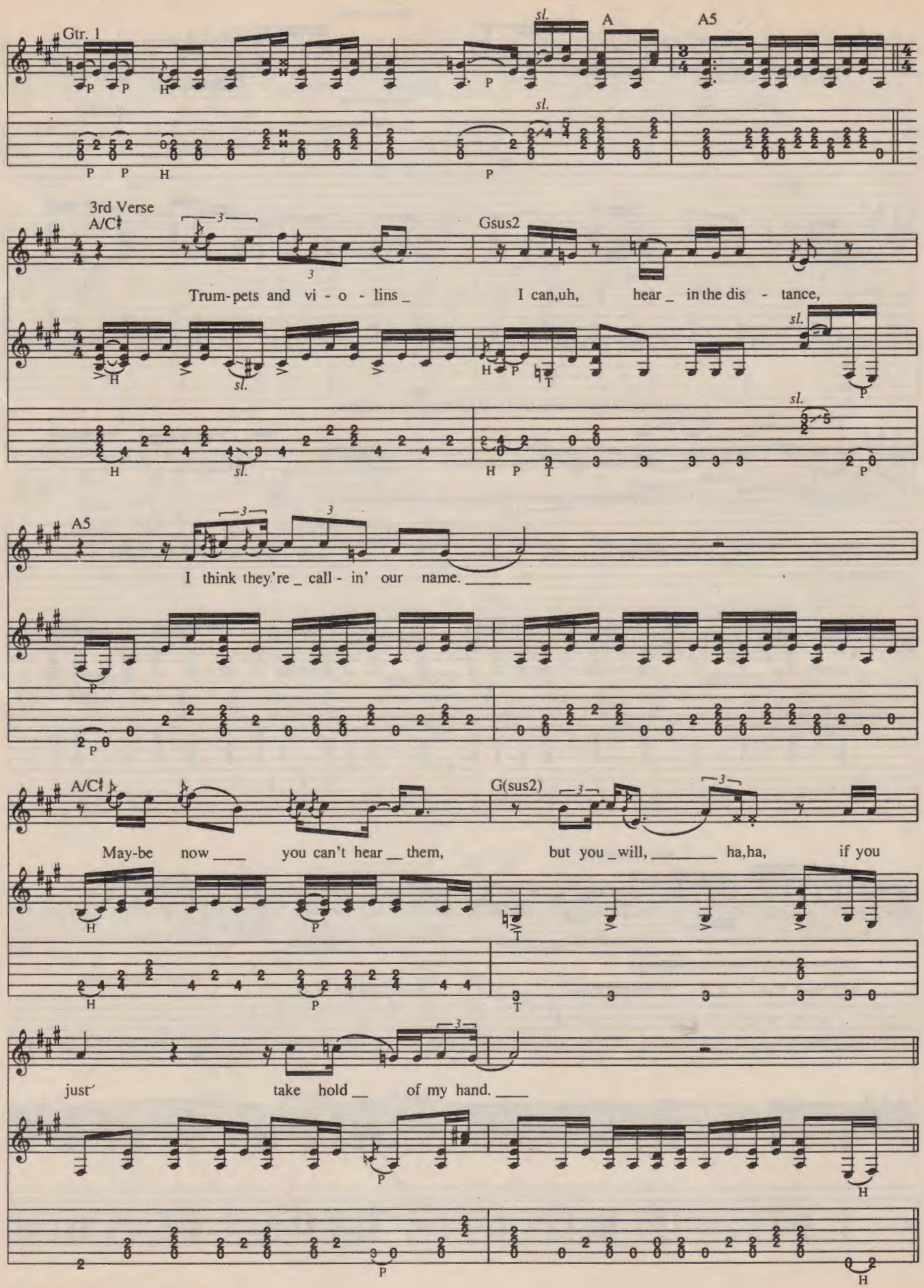

N.C.(A)
that your lit-tle world ___ won't let you go. _____
A/C♯
Gsus2
But who in your ____ meas - ly lit-tle world, _____ uh, are you try - in' to prove _that
A5
you're made out of gold ___ and, uh, can't _ be ___ sold. ____
Chorus
N.C.
(Spoken) So, uh, _____ are you __ ex - per - i - enced? _
Harm.
(Normal gtr. mixed with backwards gtr.)
(Normal gtr.)
Harm.
F
(Sung) Haveyou ev - er been ex - per - i - enced? ___ (Uh) Well, _

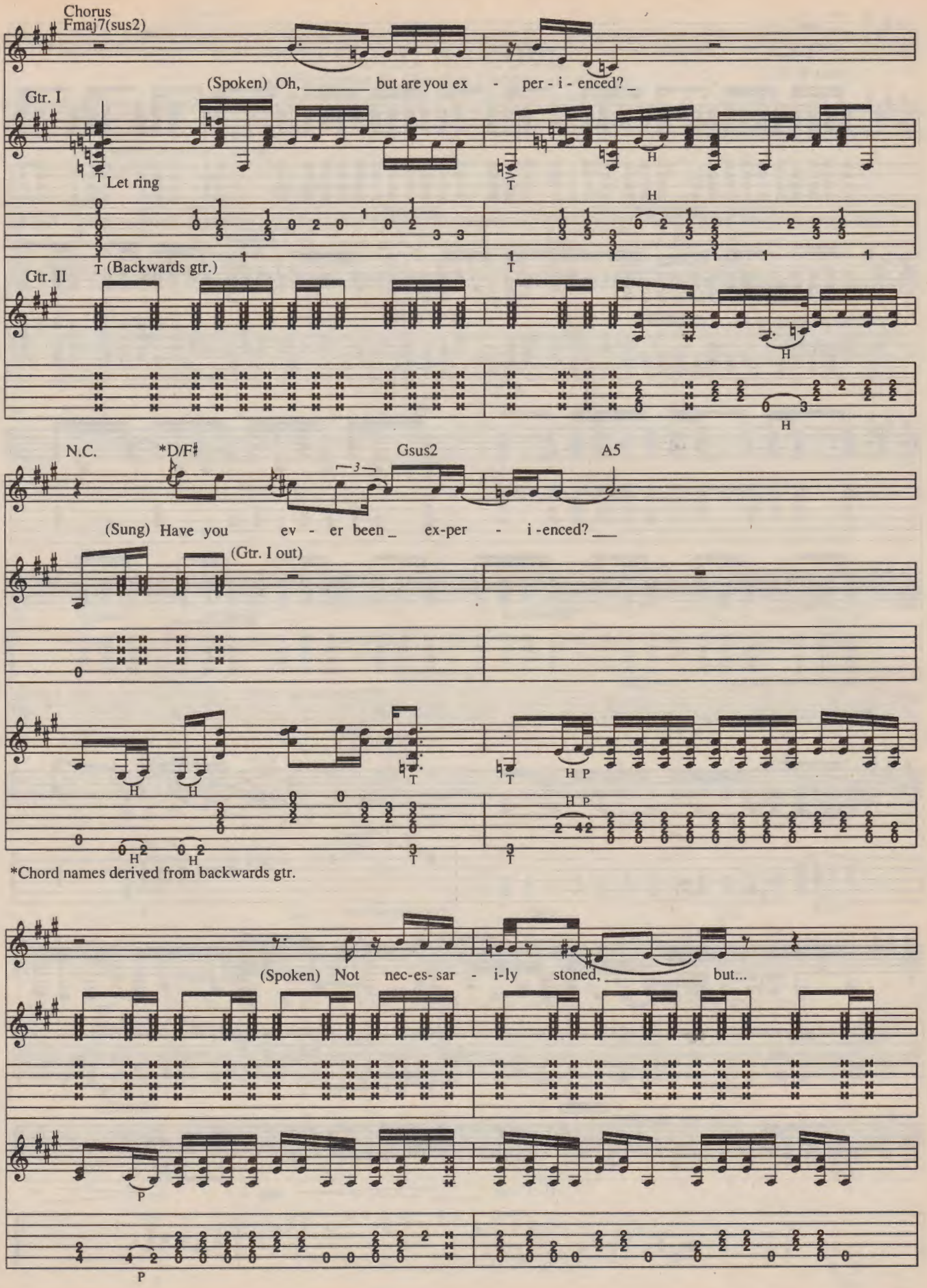

A5
I ___ have. _____
H
H
H
H
A(7)
Uh, let me prove it to you... _
Yeah.
**M N M N M N M N M
*Gtr II
(Lead gtr. [backwards])
Full
(Fade in) pp
f
1/2
Full
hold bend
grad. release
Full
1/2
Full
4
(4)
*Stratocaster on middle pickup.
**Flick toggle switch from middle pos. pickup (M) to neck pickup (N) in specified rhythm.
Gtr. I
(Rhy. gtr.)
P
P
P
P
sl.
sl.
sl.
sl.
sl.
Feedback
sl.
Full
grad. release
Full
H
P
H
P

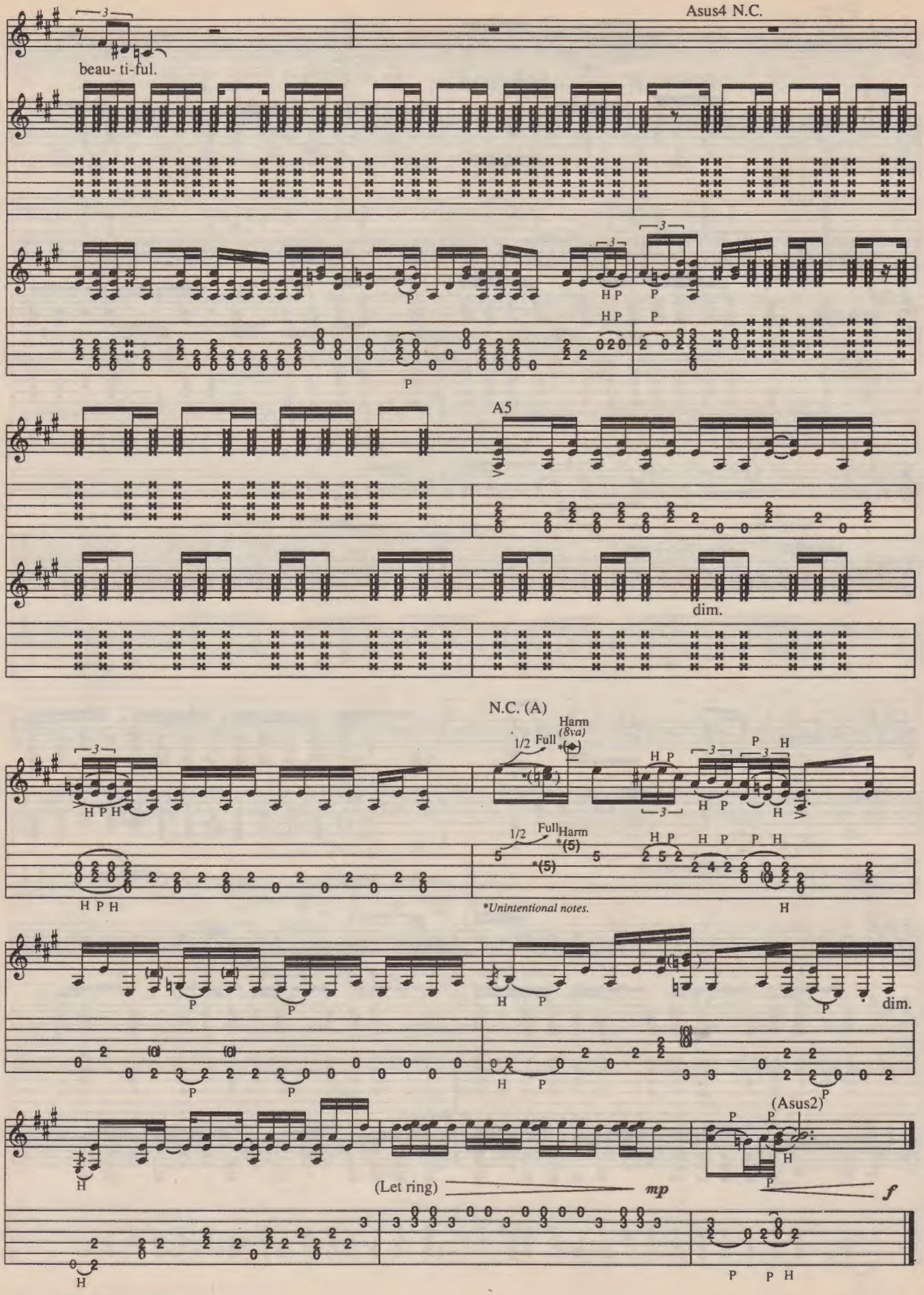

Guitar Solo
A5
A5
8va
Feedback
Fdbk. pitch: A
8va
loco
Full
* Slide up stgs. w/o picking.


Full
sl.
grad. release
Full
H
grad. release
Full
Feedback
sl.
Fdbk. pitch: D
H
H P
Full
trem. bar


A
A.H.
(8va)
Full
grad. release
Feedback
A5
sl.
grad.
release
Full
Feedback


Gtr. 1
A
A5
sl.
3rd Verse
A/C♯
Gsus2
Trum-pets and vi - o - lins _
I can,uh, hear _ in the dis - tance,
A5
I think they're _ call - in' our name. _____
A/C♯
G(sus2)
May-be now ___ you can't hear __ them,
but you _will, _____ ha,ha, if you
just
take hold __ of my hand. ____


Chorus
Fmaj7(sus2)
(Spoken) Oh, _____ but are you ex - per - i - enced? _
Gtr. I
Let ring
T (Backwards gtr.)
Gtr. II
N.C.
*D/F♯
Gsus2
A5
(Sung) Have you ev - er been _ ex-per - i -enced? ___
(Gtr. I out)
*Chord names derived from backwards gtr.
(Spoken) Not nec-es- sar - i-ly stoned, _____ but...


Asus4 N.C.
beau- ti-ful.
A5
dim.
N.C. (A)
Harm (8va)
1/2 Full
Full
Harm
*(5)
*Unintentional notes.
dim.
(Asus2)
(Let ring)
mp
f

BOLD AS LOVE

As Recorded by The Jimi Hendrix Experience

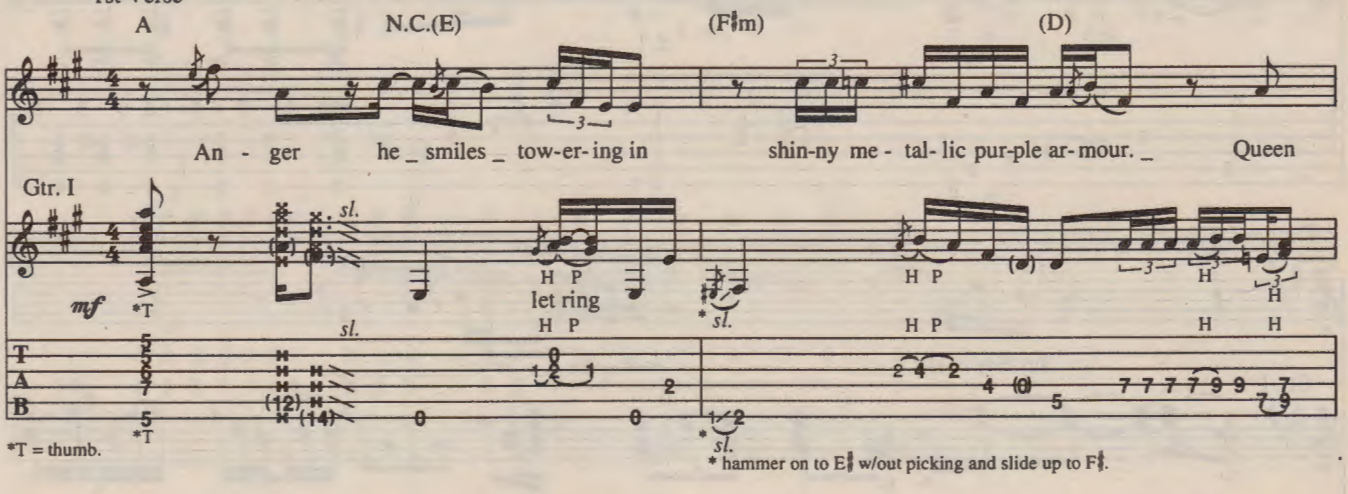
(From the album AXIS: BOLD AS LOVE/Reprise Records)

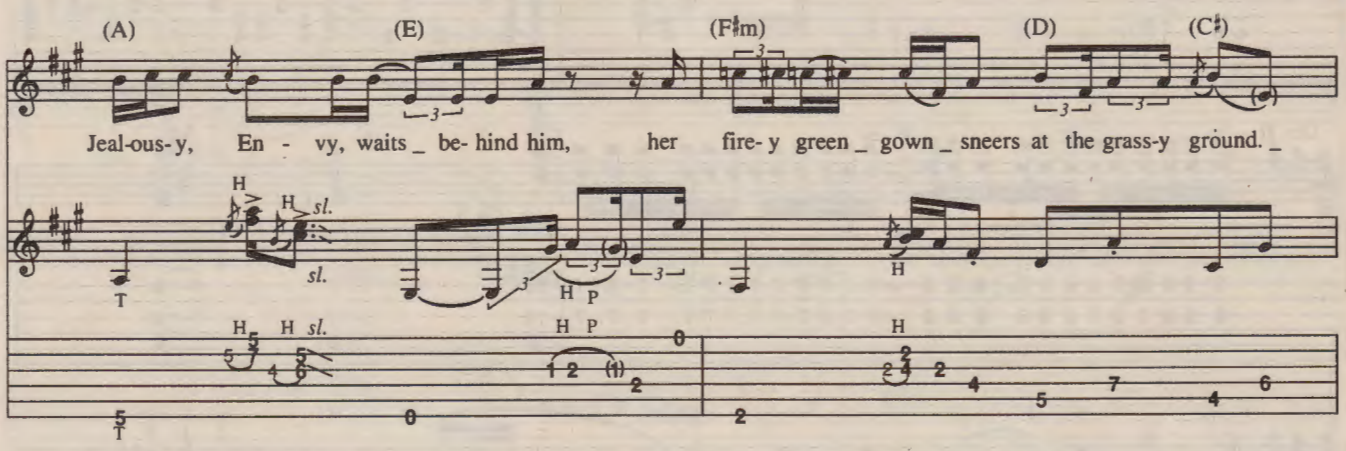
Tablature Explanation page 26

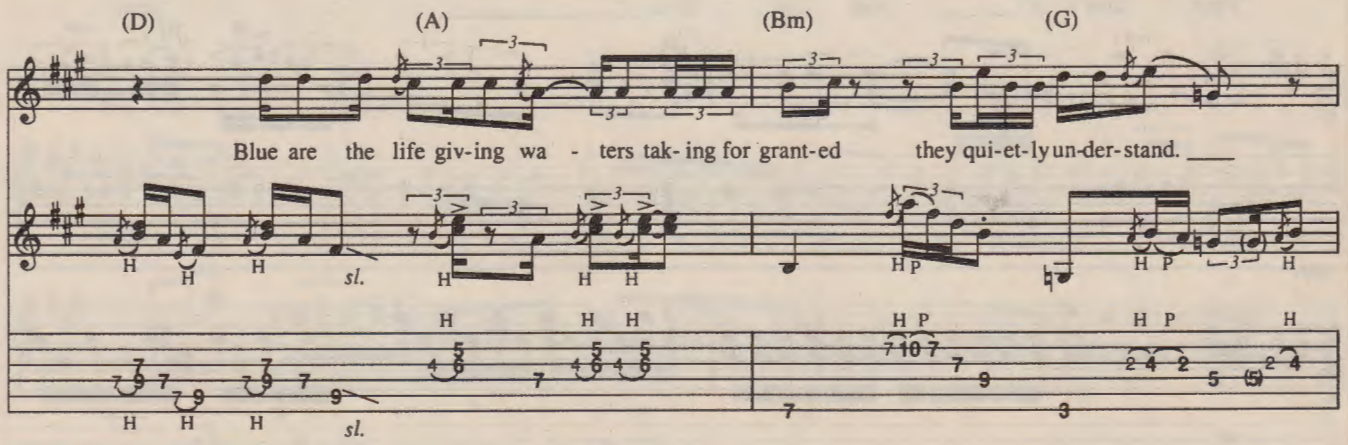
Words and Music by Jimi Hendrix

Moderately Slow Rock ♩ = 69

1st Verse







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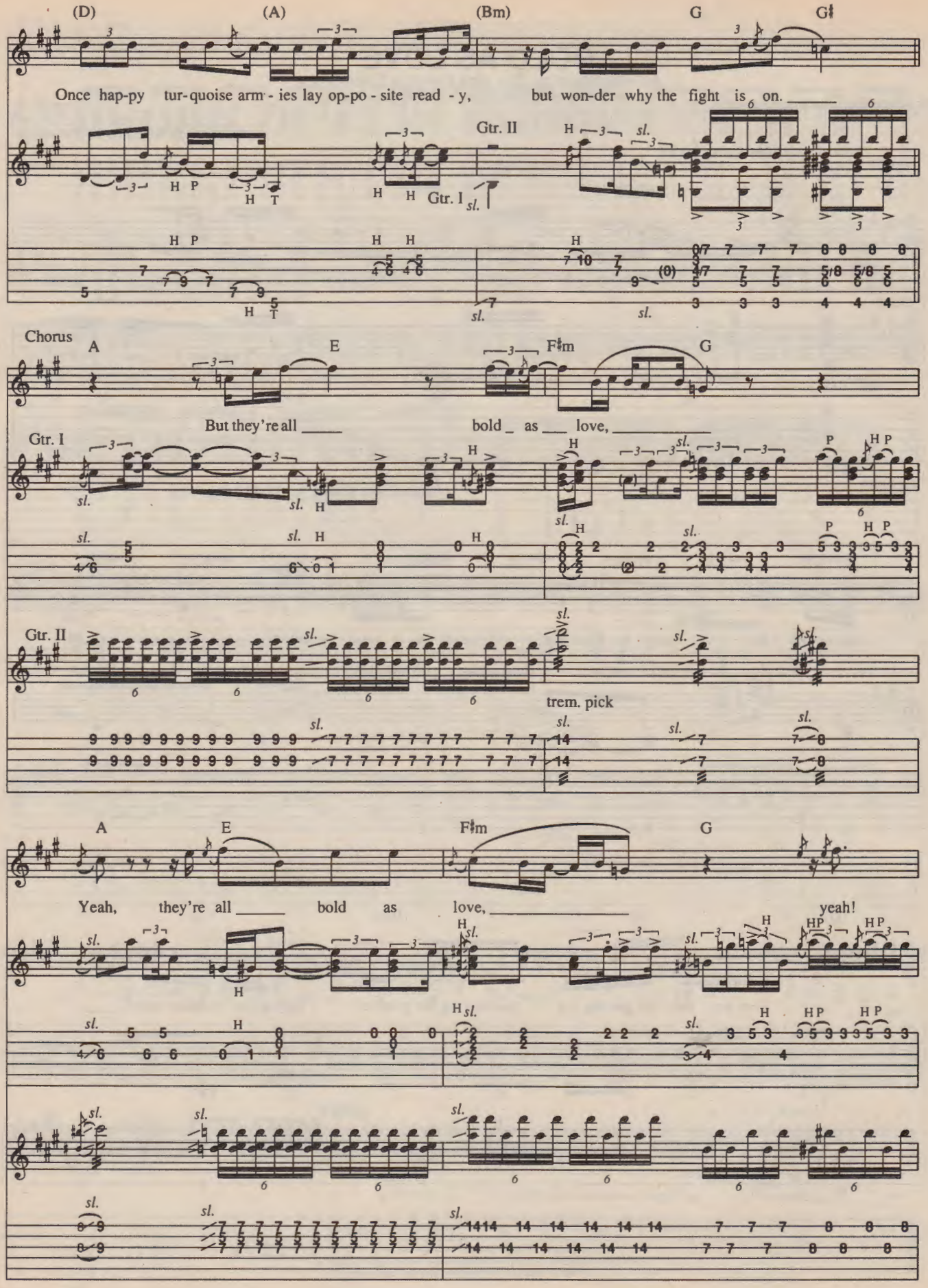
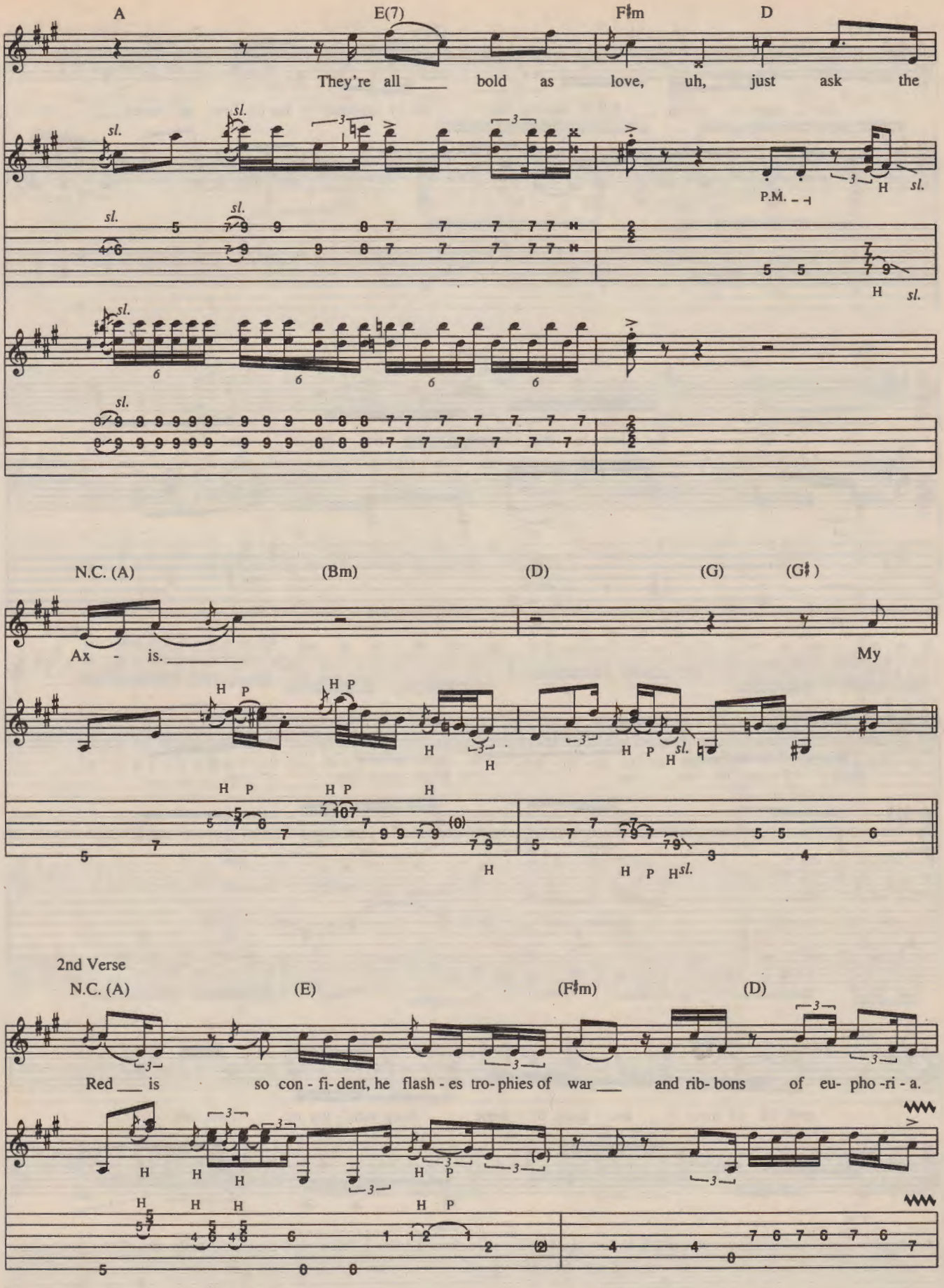
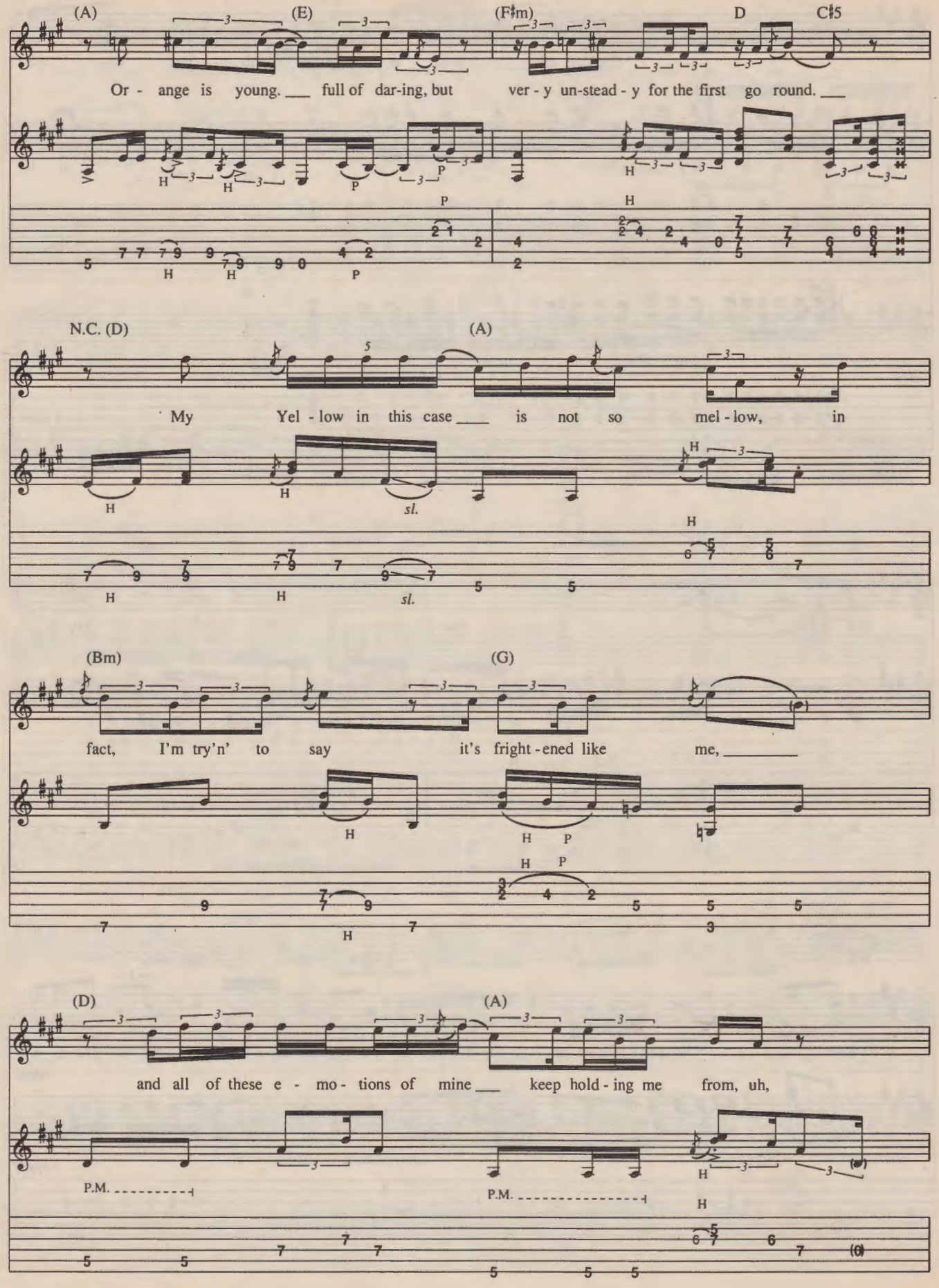
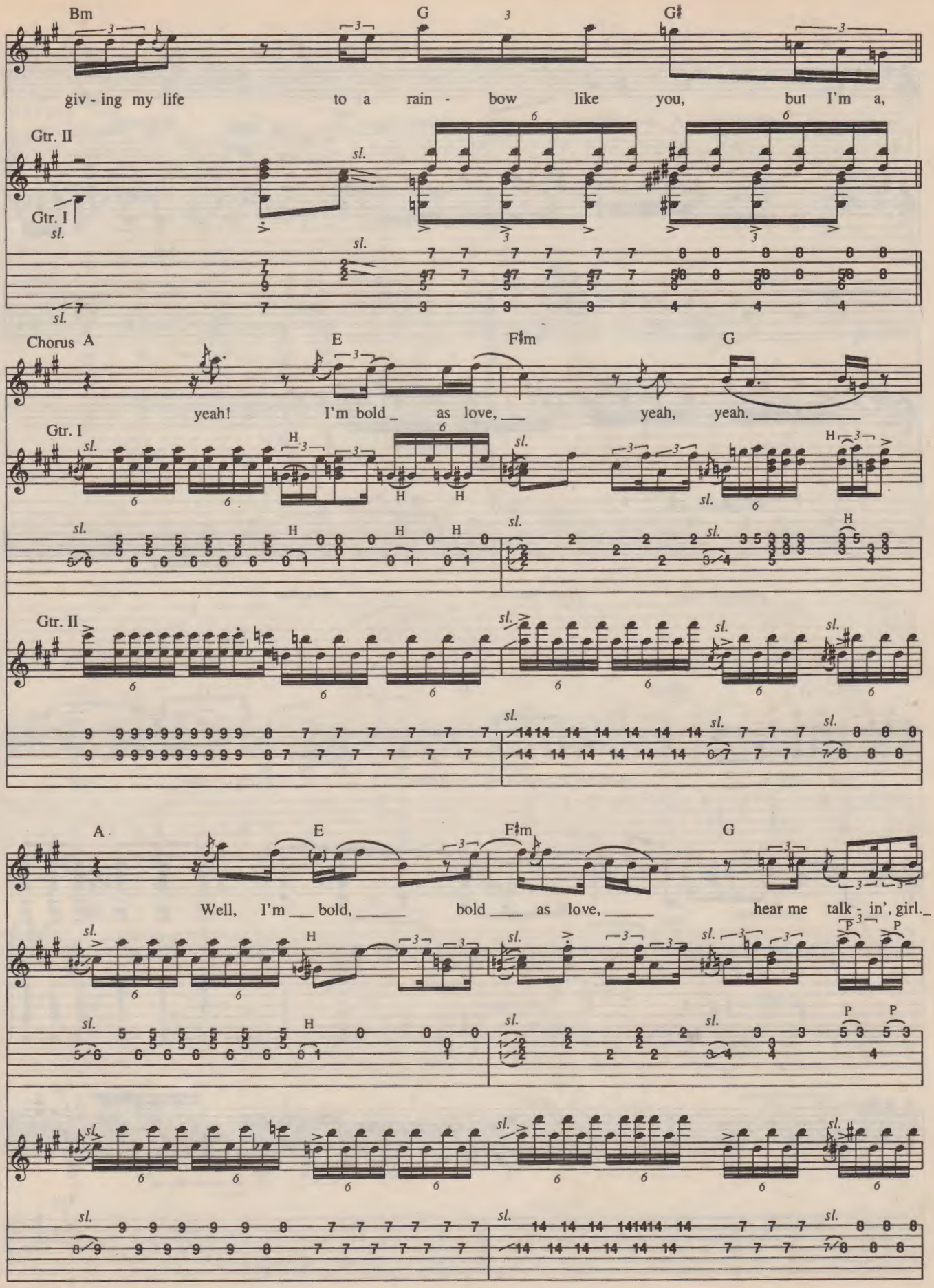
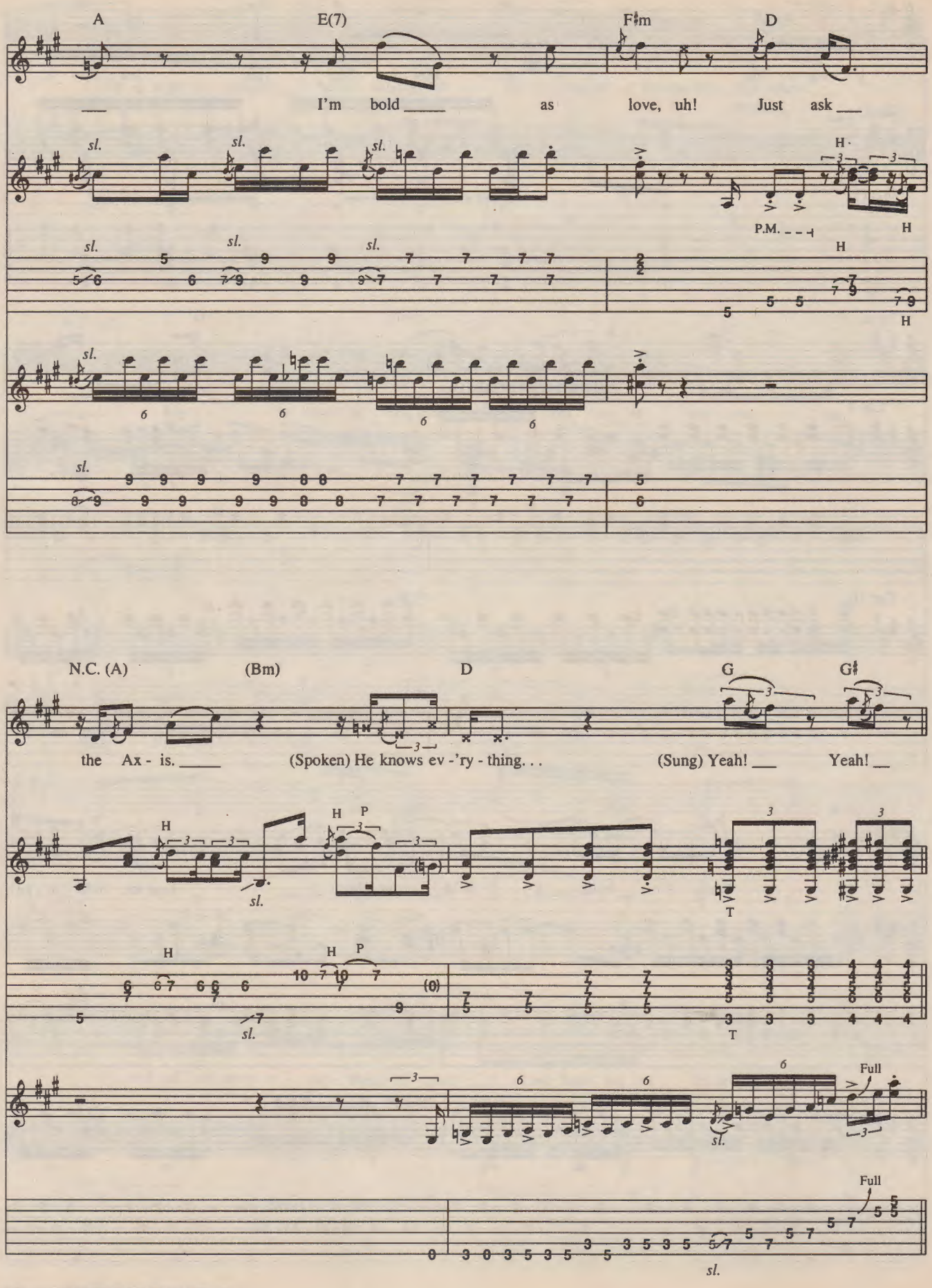
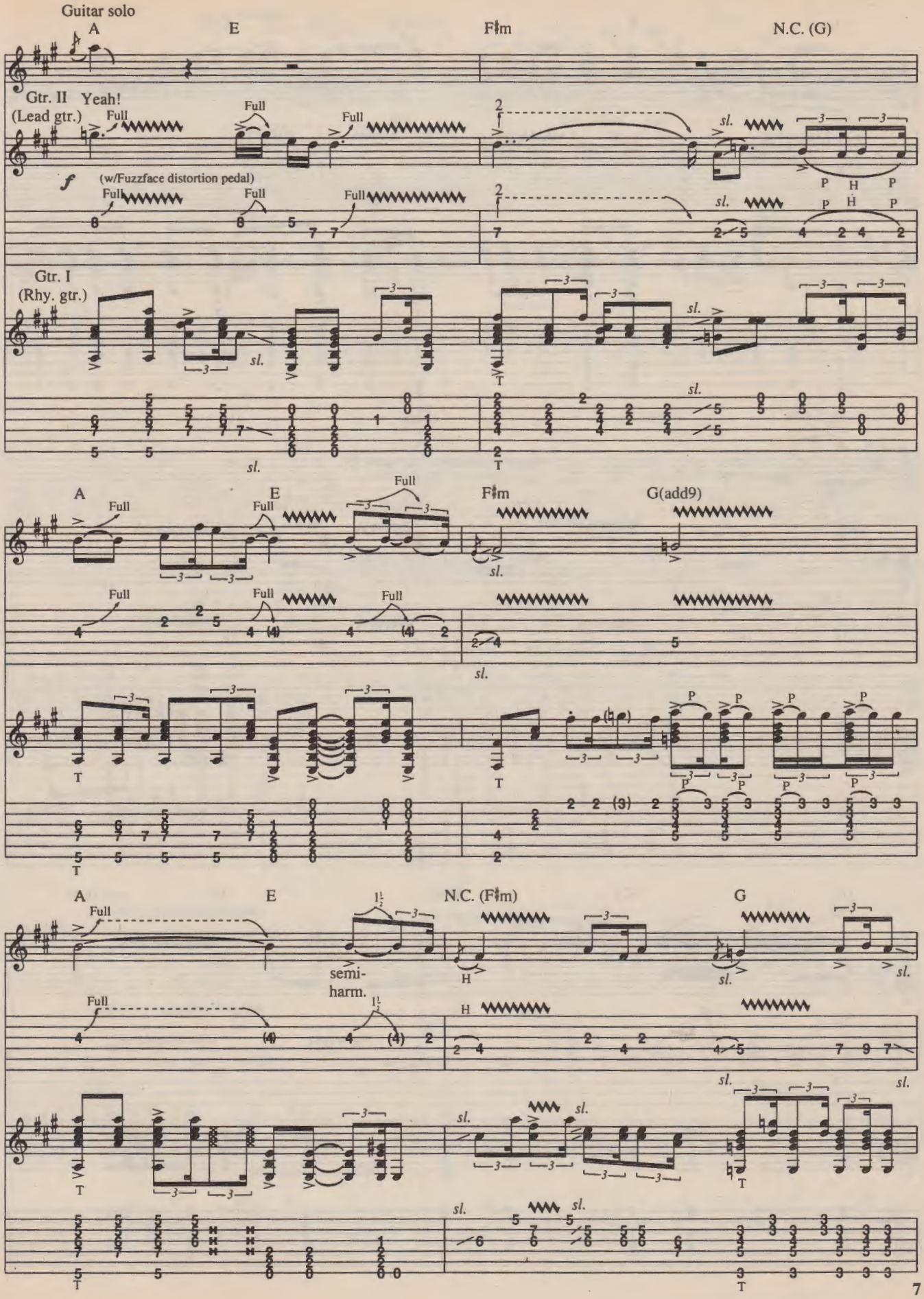

(D) (A) (Bm) G G♯
Once hap-py tur-quoise arm - ies lay op-po - site read - y, but won-der why the fight is on.
Gtr. II
Gtr. I
Chorus
A E F♯m G
But they're all bold as love,
Gtr. I
Gtr. II
trem. pick
A E F♯m G
Yeah, they're all bold as love, yeah!


A
E(7)
F♯m
D
They're all ____ bold as love, uh, just ask the
P.M.
N.C. (A)
(Bm)
(D)
(G)
(G♯)
Ax - is. ____
My
2nd Verse
N.C. (A)
(E)
(F♯m)
(D)
Red ___ is so con - fi- dent, he flash - es tro- phies of war ___ and rib- bons of eu- pho -ri - a.

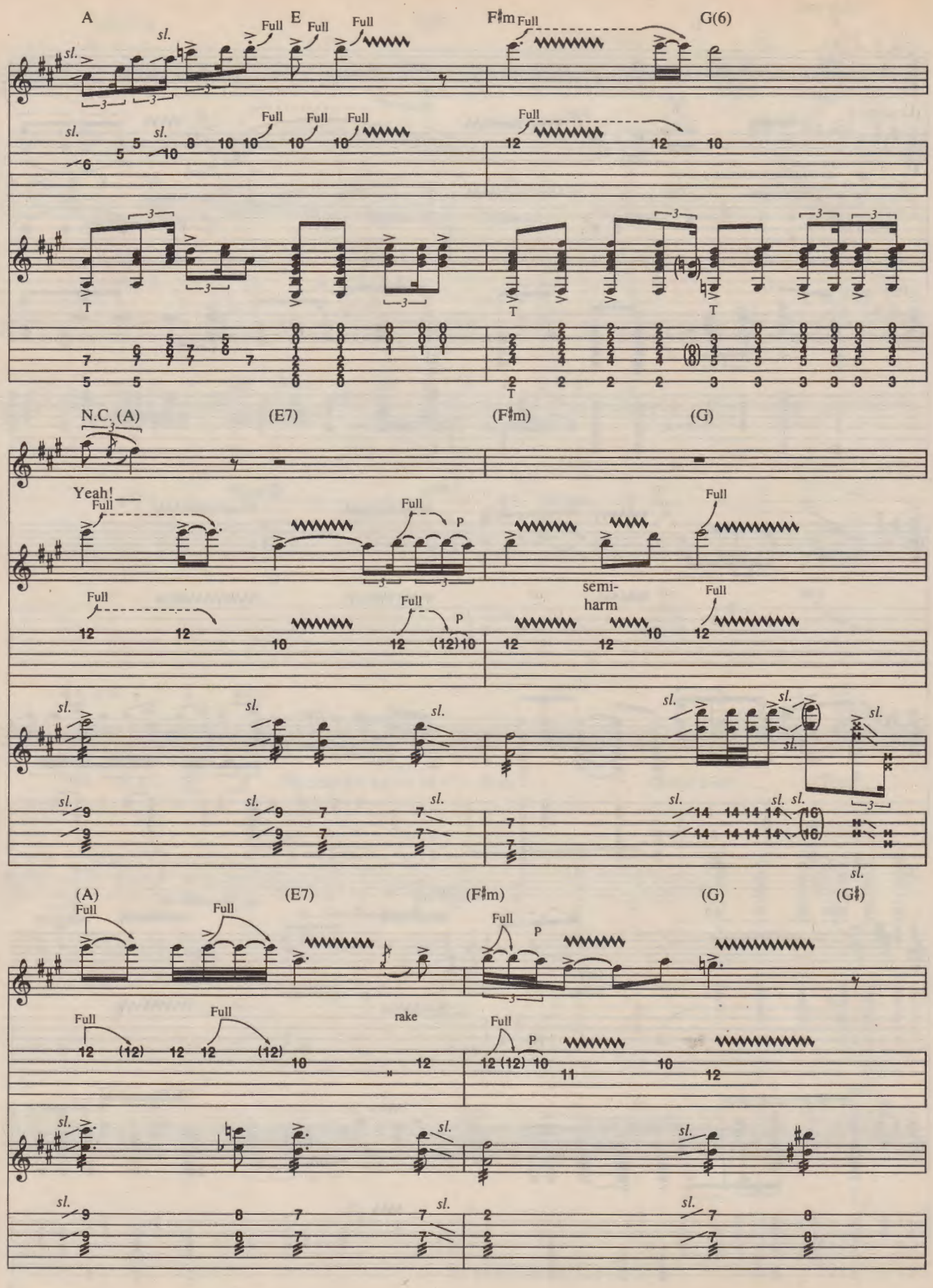

(A) (E) (F♯m) D C♯5
Or - ange is young. ___ full of dar-ing, but ver - y un-stead - y for the first go round. ___
N.C. (D) (A)
My Yel - low in this case ___ is not so mel - low, in
(Bm) (G)
fact, I'm try'n' to say it's fright - ened like me, _____
(D) (A)
and all of these e - mo - tions of mine ___ keep hold - ing me from, uh,
P.M.
P.M.

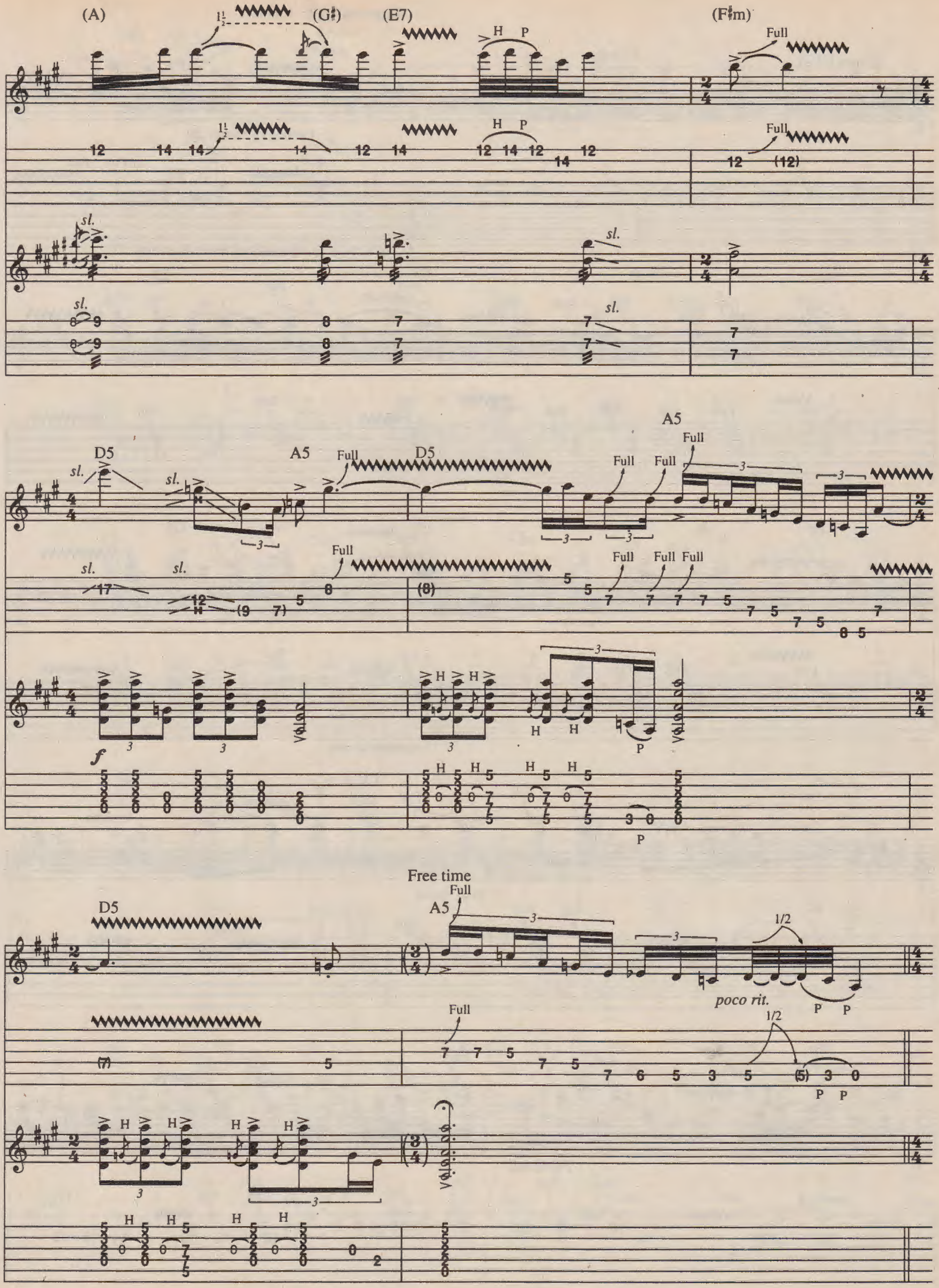

Bm
G
G♯
giv - ing my life to a rain - bow like you, but I'm a,
Gtr. II
Gtr. I
sl.
Chorus A
E
F♯m
G
yeah! I'm bold_ as love, ___ yeah, yeah. _____
Gtr. I
Gtr. II
H
A
E
F♯m
G
Well, I'm ___ bold, _____ bold ____ as love, _____ hear me talk - in', girl._
P

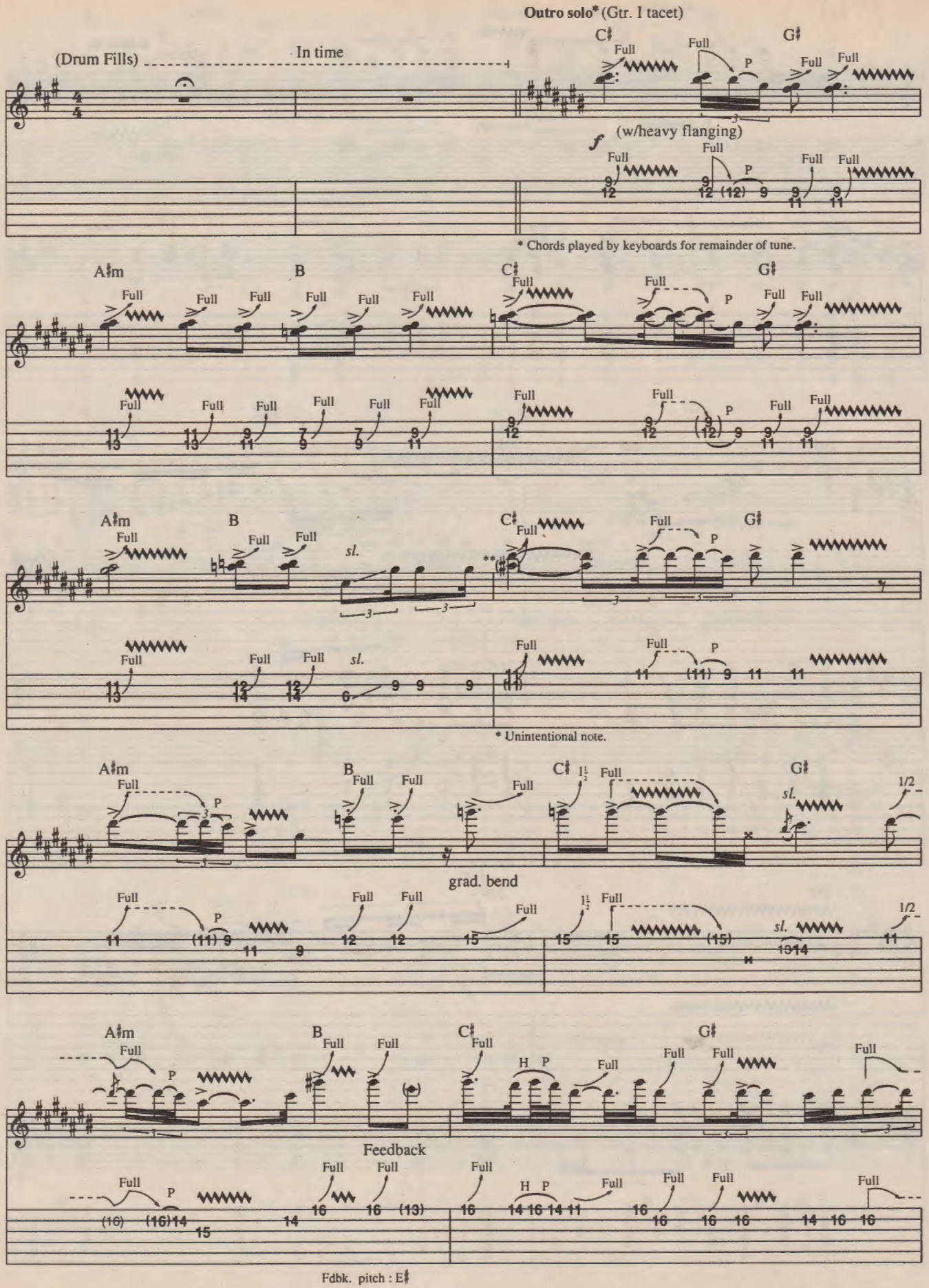

A
E(7)
F♯m
D
I'm bold as love, uh! Just ask
sl.
P.M.
H
N.C. (A)
(Bm)
D
G
G♯
the Ax - is.
(Spoken) He knows ev -'ry - thing. . .
(Sung) Yeah!
Yeah!
P
T
Full

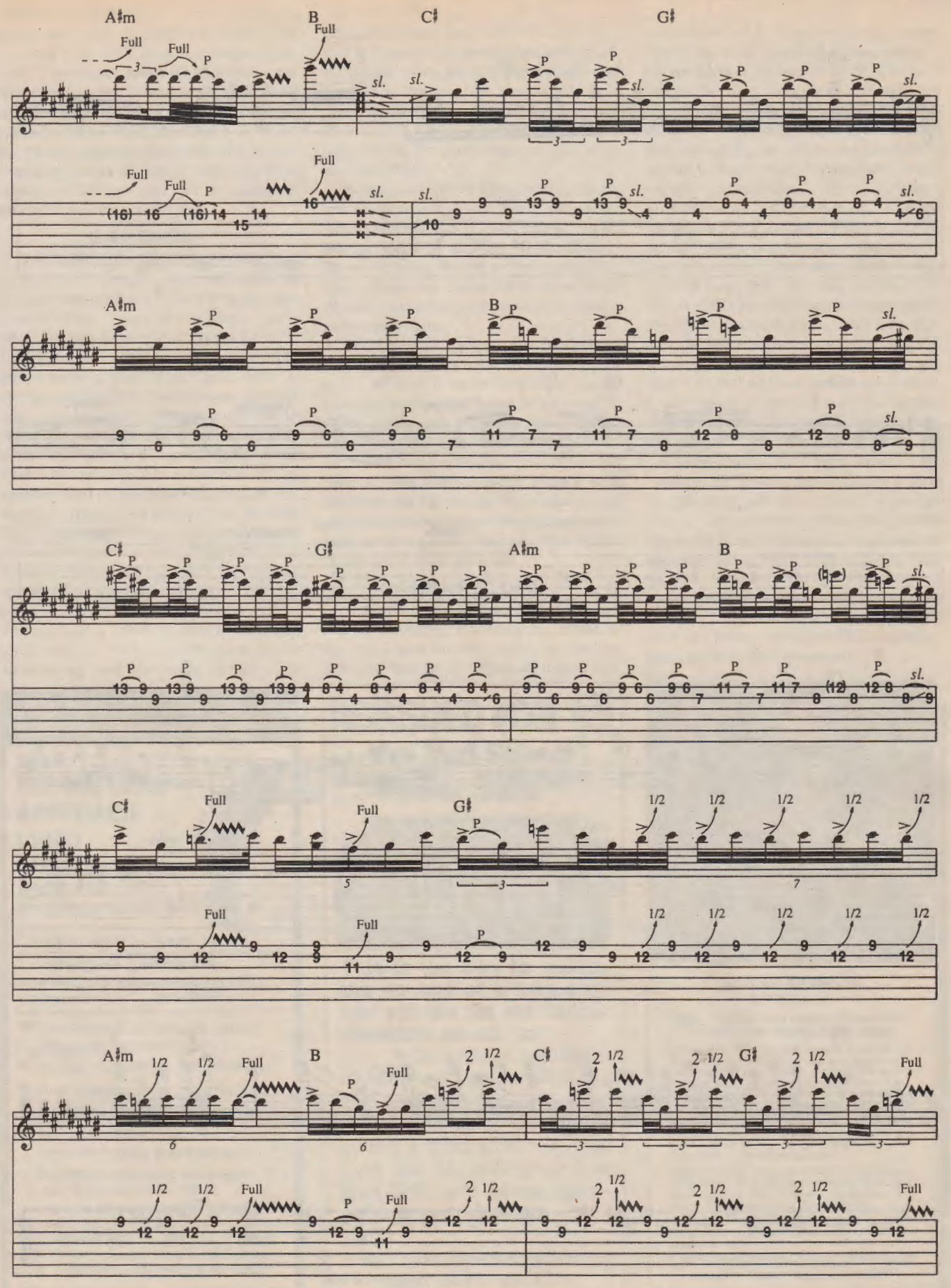

Guitar solo
A
E
F♯m
N.C. (G)
Gtr. II
(Lead gtr.)
Yeah!
Full
(w/Fuzzface distortion pedal)
Gtr. I
(Rhy. gtr.)
sl.
P H P
A
E
F♯m
G(add9)
T
N.C. (F♯m)
G
semi-harm.
H

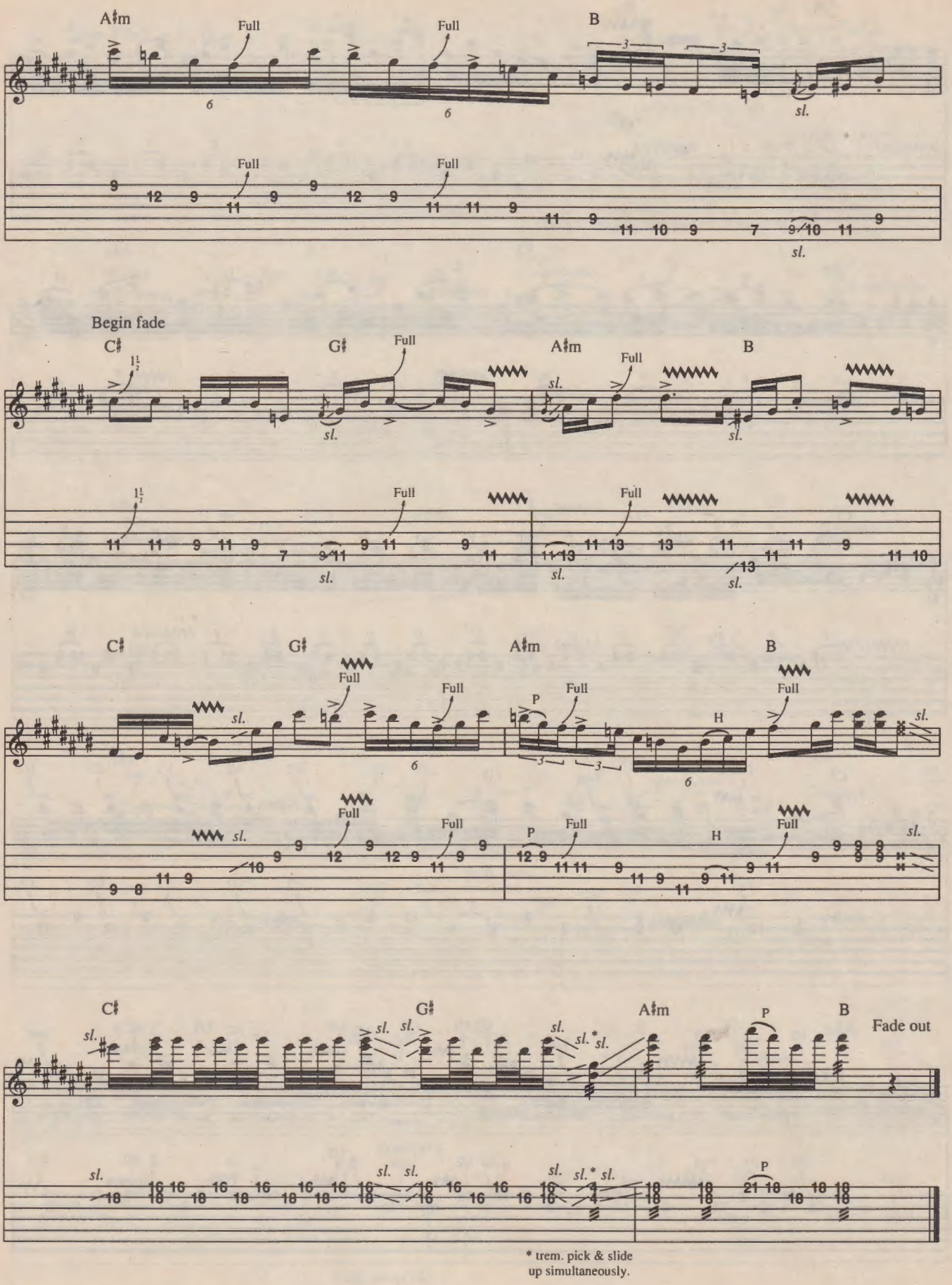
7


A
E
F♯m
G(6)
Full
sl.
T
N.C. (A)
(E7)
(F♯m)
(G)
Yeah!
P
semi-
harm
(A)
(E7)
(F♯m)
(G)
(G♯)
rake


(A)
(G♯)
(E7)
(F♯m)
Full
H P
sl.
D5
A5
Full
D5
A5
Free time
Full
poco rit.
1/2
P P


Outro solo* (Gtr. I tacet)
(Drum Fills)
In time
(w/heavy flanging)
* Chords played by keyboards for remainder of tune.
* Unintentional note.
grad. bend
Feedback
Fdbk. pitch : E♯


A♯m
B
C♯
G♯
Full
P
sl.



* trem. pick & slide up simultaneously.

Continued from page 25

recorded. The lines move back and forth between C♯ Pentatonic minor (C♯,E,F♯,G♯,B) and C♯ Pentatonic major (C♯,D♯,E♯,G♯,A♯), not to mention some C♯ Blues scale, too (add G♮ to C♯ Pentatonic minor). At 3:26, Jimi begins a lick based on triads that clearly outlines the chord progression, and the stuff he follows this with is too heavy to believe. This whole end section takes on an anthemic quality of massive proportions.

SAY WHAT!

This opening cut from Stevie's great *Soul To Soul* LP is in a way a tribute to Hendrix, as it's pretty much based on Jimi's "Rainy Day, Dream Away" (and the reprise, "Still Raining, Still Dreaming") from *Electric Ladyland*. Both have got that sexy mid-tempo swing groove. "Rainy Day..." is in D, and this tune is in C, tuned down one half step, so it sounds B, concert pitch. Stevie really got a great sound on this cut, using what he called his "galaxy of amps" along with what sounds like a Leslie rotating speaker (used primarily with Hammond B-3 and C-3 organs). The reason I say "sounds like" is because there are a few other items that simulate this sound (Fender made a speaker cabinet with a baffle inside that spun around) and Stevie used some of these other things in his live setup at the time. There is also a bunch of reverb and slap-back echo on Stevie's guitar, most likely added to his track afterwards. The tune is a straight 12-bar blues, with some passing chords thrown into the arrangement which are played by organist Reese Wynans and bassist Tommy Shannon. Stevie's soloing is based primarily on C Pentatonic minor (C,E♭,F,G,B♭) with occasional use of the ♭5 (G♭), and the 9th and ♭9th (D and D♭), as in bars 25 and 27.

At the start of the fifth chorus, Stevie tremolo picks 9th chords, using his patented, blindingly-fast "figure eights," as he liked to refer to his unusual right-hand technique. No one else ever made a sound like that—check out "Dirty Pool" from *Texas Flood* to hear whole choruses of his tremolo picking technique.

Behind Reese Wynans' two choruses of soloing, Stevie plays some very cool rhythm guitar, notated in its entirety here. This is followed by four choruses of burning by Stevie, moving into the one-chorus vocal bit, where there is also some great rhythm playing. Stevie ends the tune with two more choruses of beautiful phrasing, replete with feedback and big tremolo bar vibratos. This tune is a great example of Stevie's aggressive mastery of the guitar, both in terms of execution and musical fortitude.

TEXAS FLOOD

In the early days of Stevie Ray's explosion into the limelight, following the release of his first album for which this was the title track, this was Stevie's signature tune, a slow blues on which he'd pull out *all* the stops. One of the most undeniable testaments to his greatness is the version on the *Live At El Mocambo* video. Very clearly in evidence here is Stevie's ability to play with incredible discipline *and* burning intensity at the same time, something never done as effectively by anyone before or since. Sound, spirit, musicality, articulation, drive, solidity, *directness*—he really had it all. Although Hendrix is Stevie's most obvious influence, on this tune he pays homage to his other #1 hero, Albert King. The first complete chorus is full of Albert licks, articulated in the same way as Albert by snapping the strings against the fretboard. One can also hear a little of T-Bone Walker's influence on Stevie, too. The soloing is based on the G Blues scale (G,B♭,C,D♭,D,F) with occasional use of the 9, A, and the ♭9, A♭. A lot of the phrasing was hard to write down and will be hard to read, so I suggest diligent listening to the track if you really want to get it right. Stevie's intonation in the bending department is so good it's ridiculous, as in bars 9 and 10 of the first chorus. The unearthly multiple-string bends that he kicks off the second chorus with are also right out of Albert King—massive hand strength is required to make this happen correctly. All of the choruses burn with pure intensity from beginning to end, making it clear why Stevie was regarded as the greatest blues guitarist of his generation.

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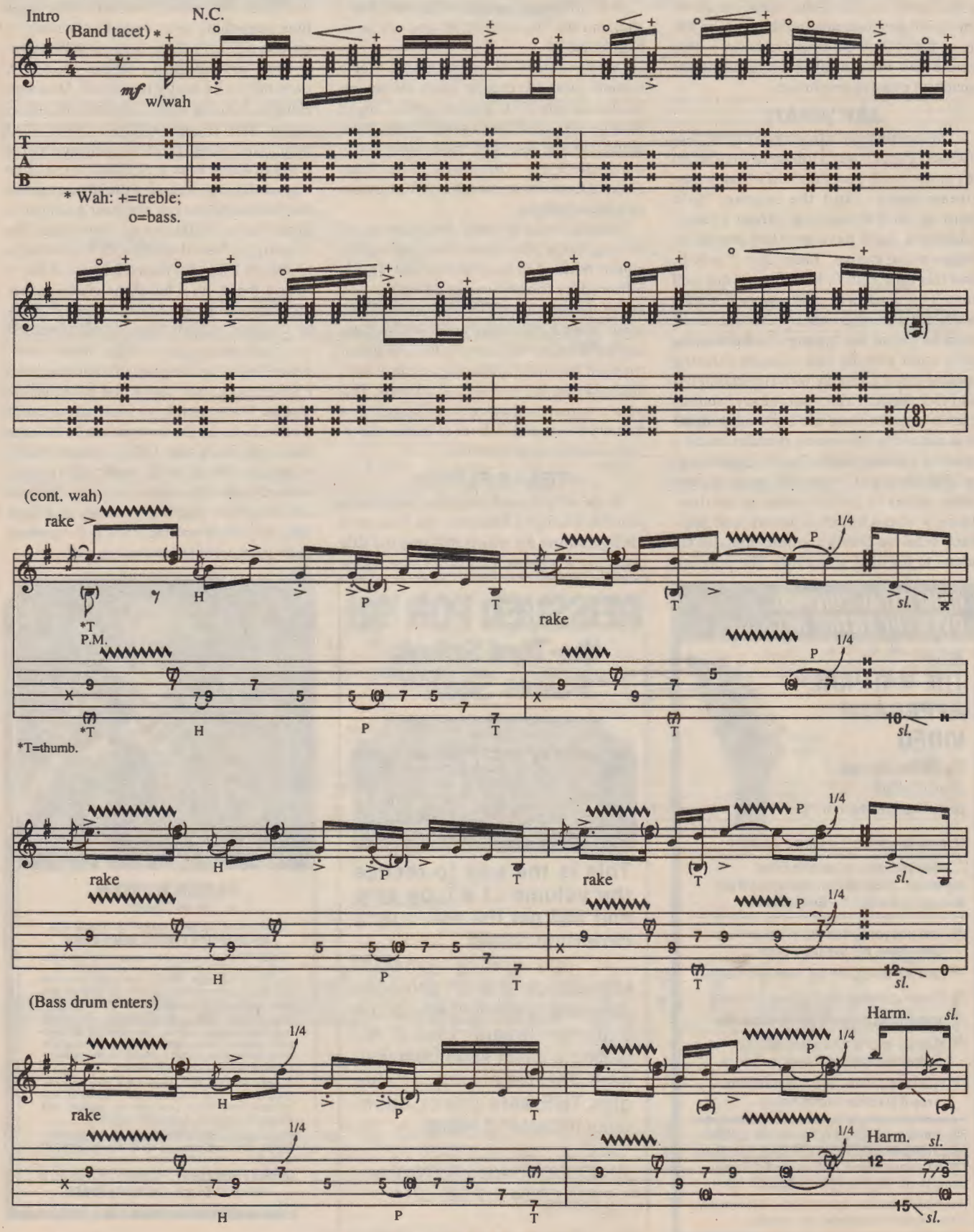
Tablature Explanation page 26

Tune down 1/2 step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

VOODOO CHILD (SLIGHT RETURN)

As Recorded by Stevie Ray Vaughan and Double Trouble
(From the album COULDN'T STAND THE WEATHER/Epic Records)

Words and Music by Jimi Hendrix



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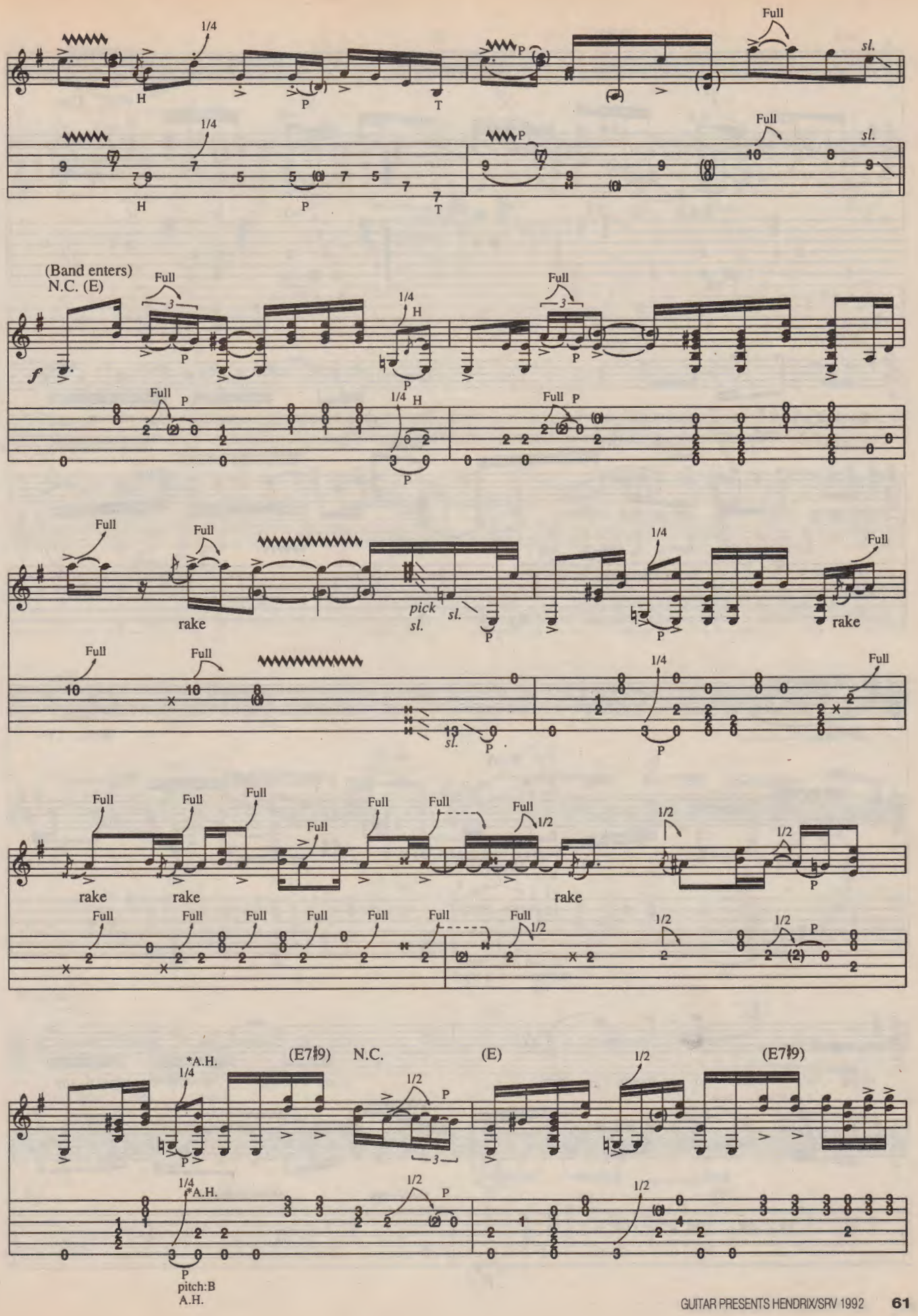
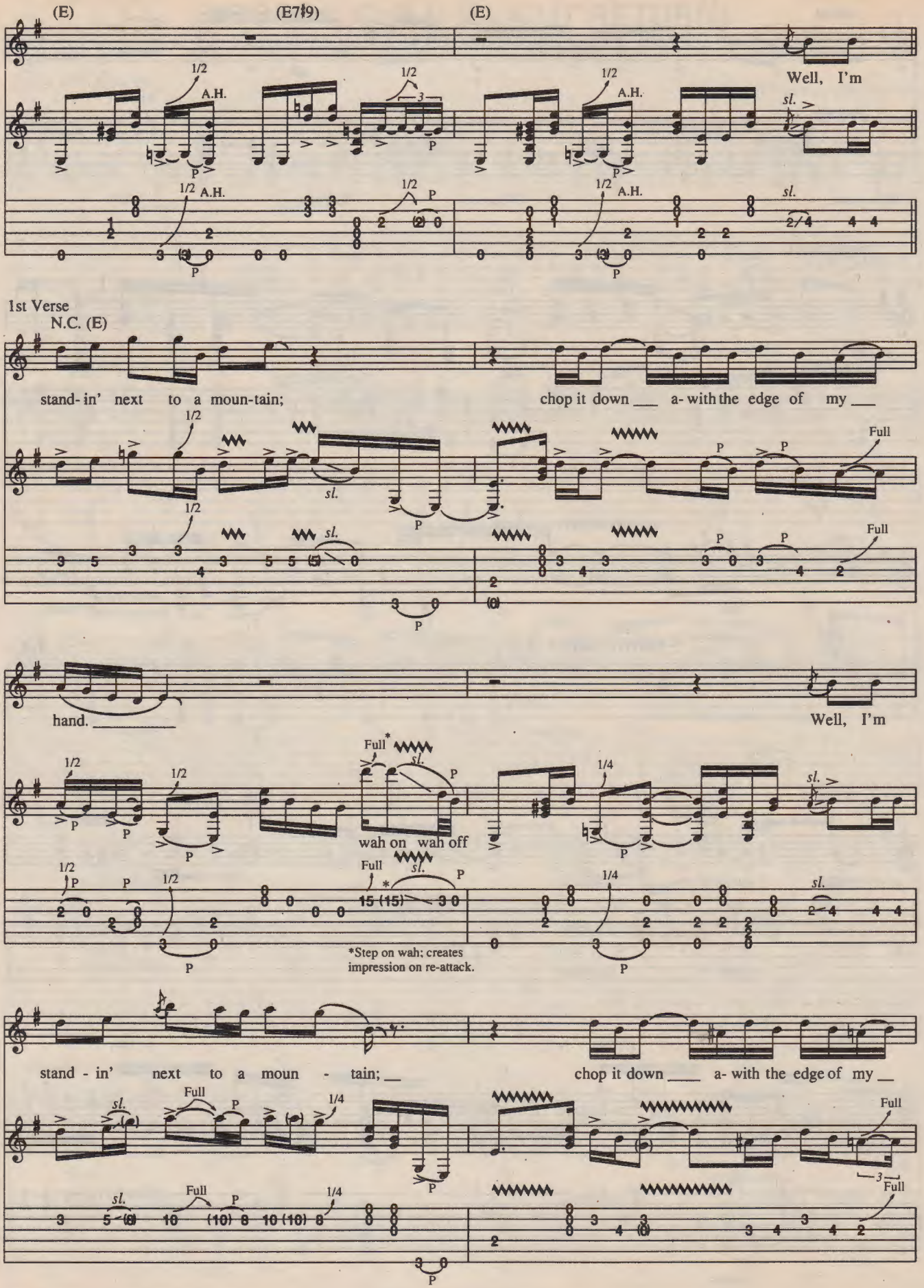
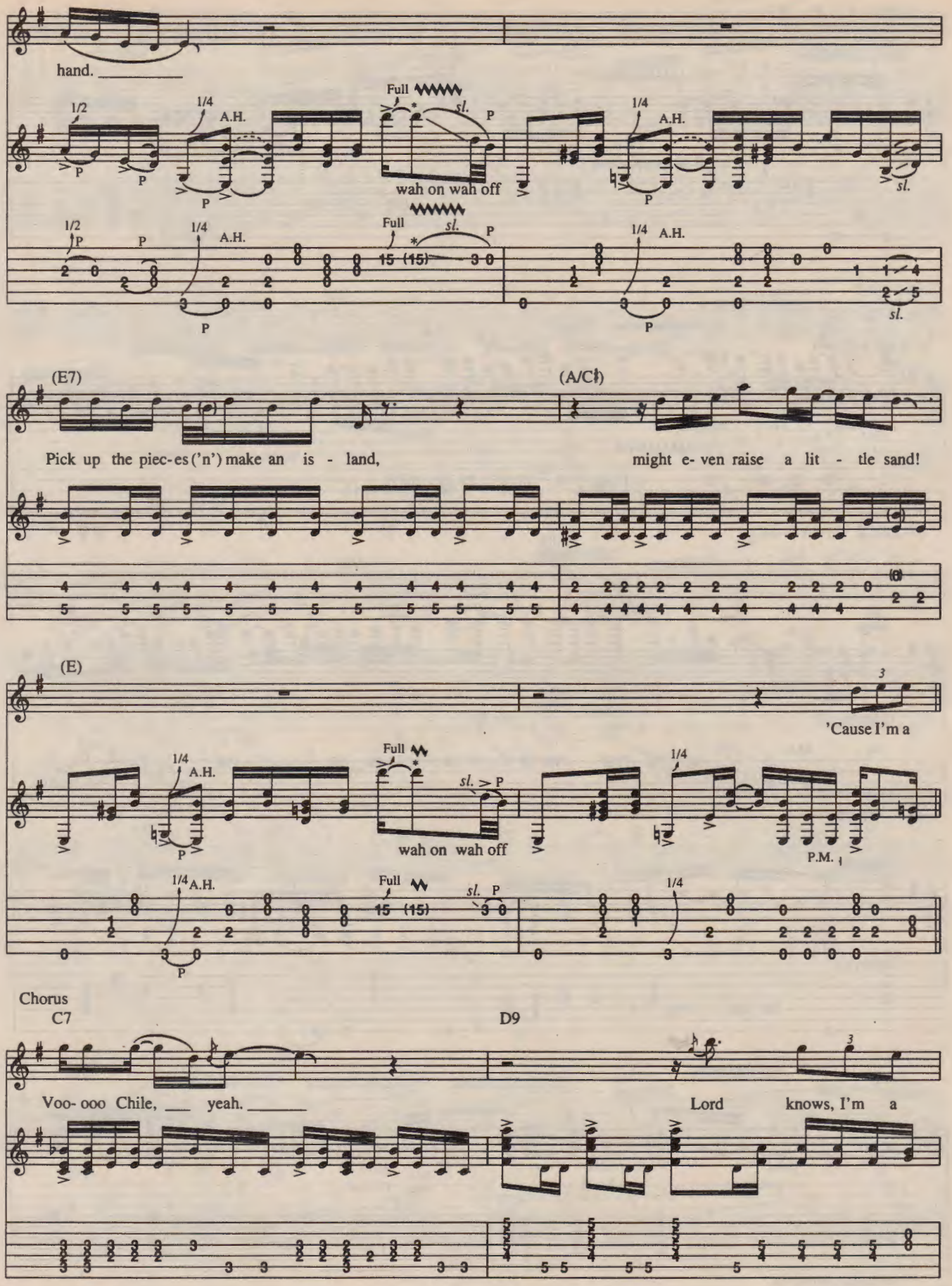
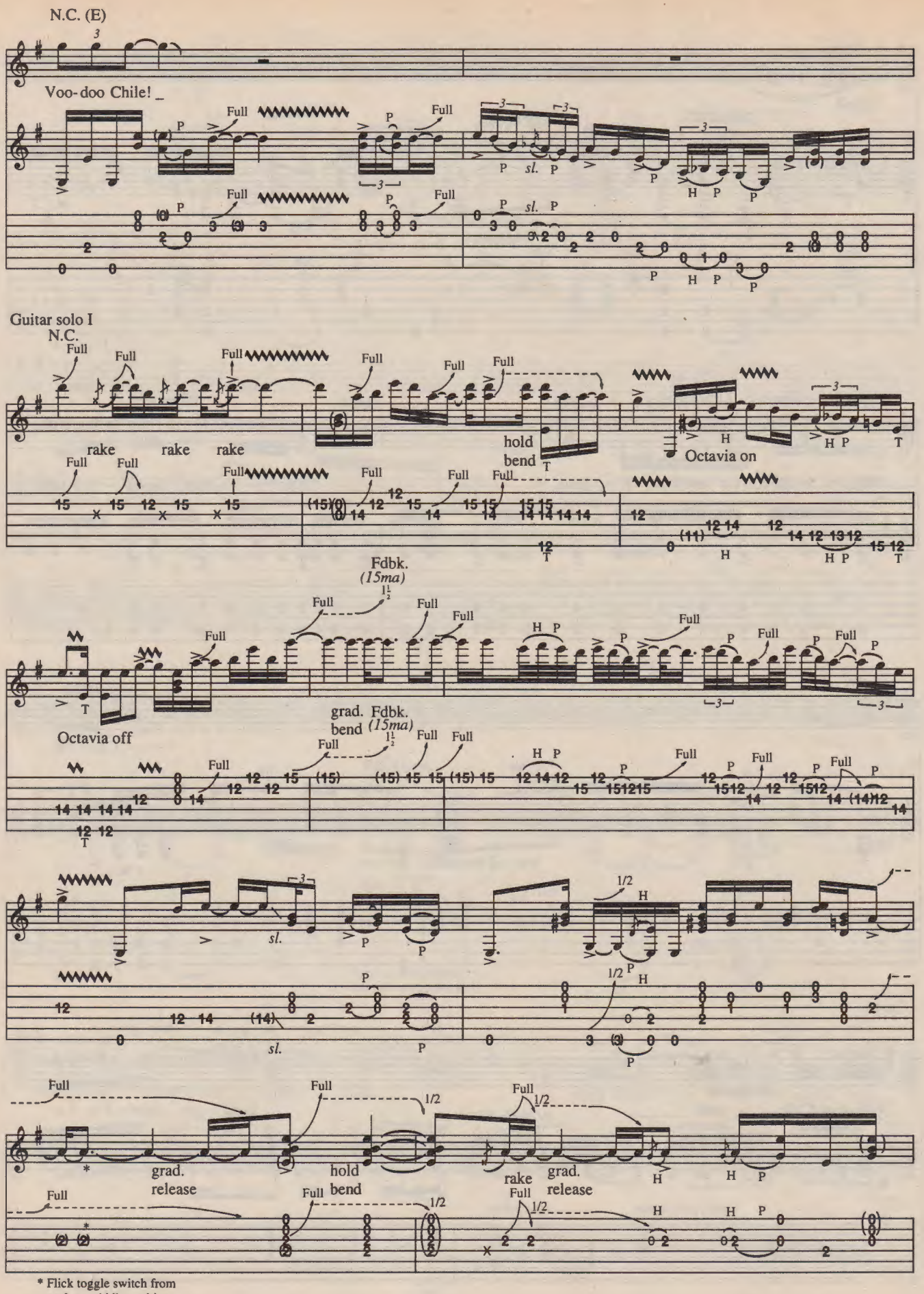
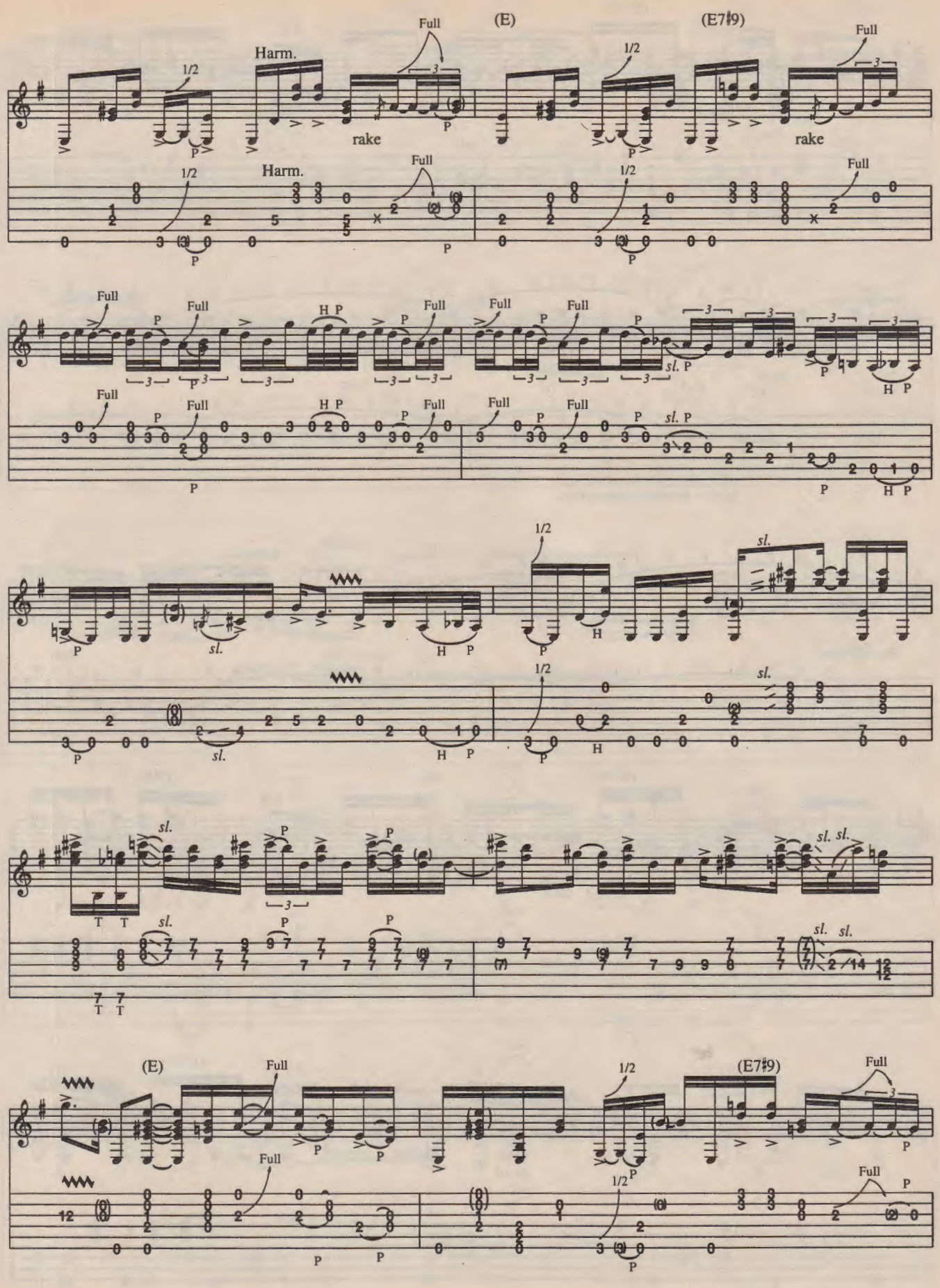

1/4
H
P
T
Full
sl.
(Band enters)
N.C. (E)
f
rake
pick
sl.
*A.H.
(E7♯9)
N.C.
(E)
pitch:B
A.H.

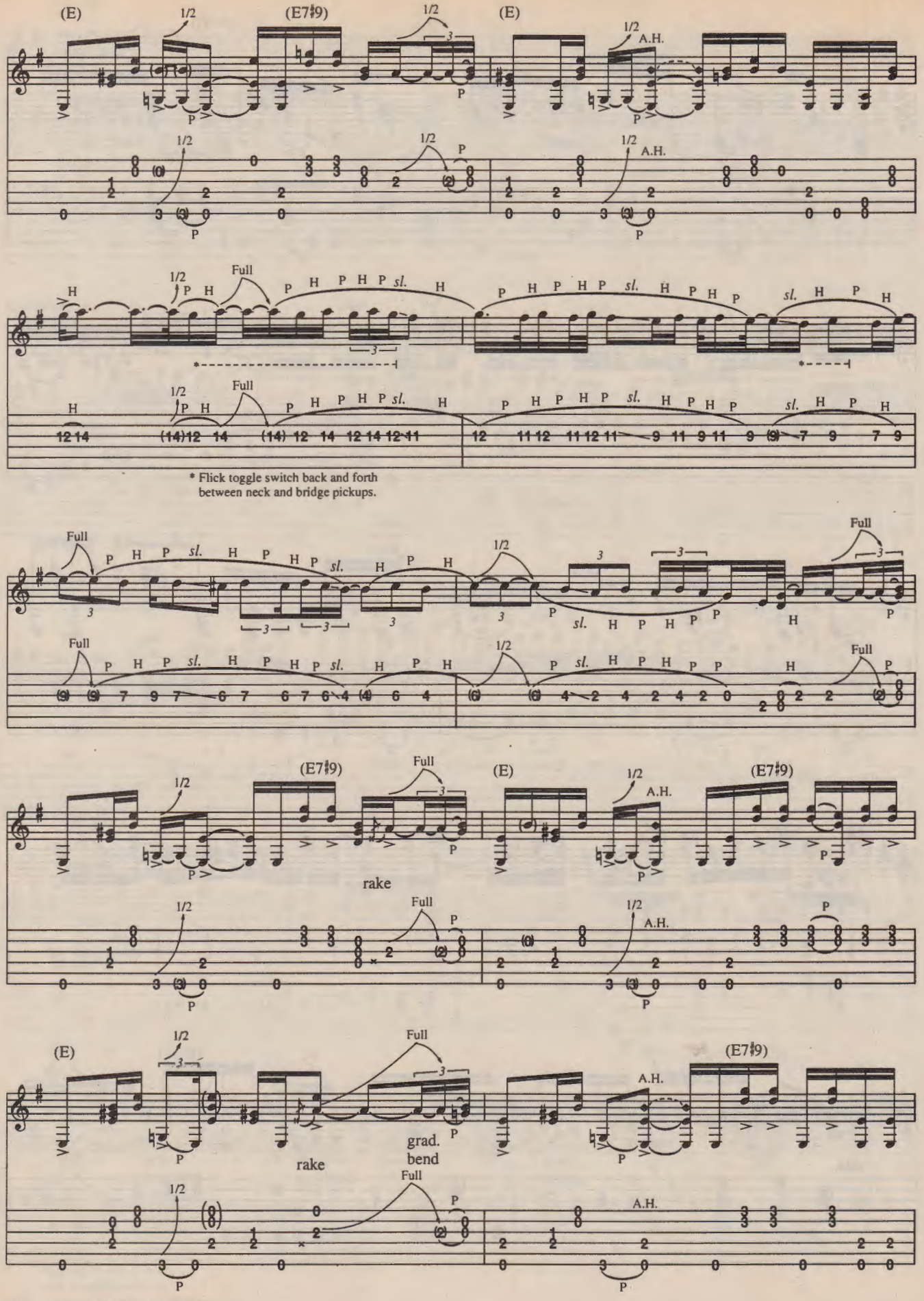

(E)
(E7♯9)
(E)
Well, I'm
A.H.
sl.
1st Verse
N.C. (E)
stand- in' next to a moun-tain;
chop it down ___ a- with the edge of my ___
Full
hand. ___
Well, I'm
wah on wah off
*Step on wah; creates impression on re-attack.
stand - in' next to a moun - tain; __
chop it down ____ a- with the edge of my __

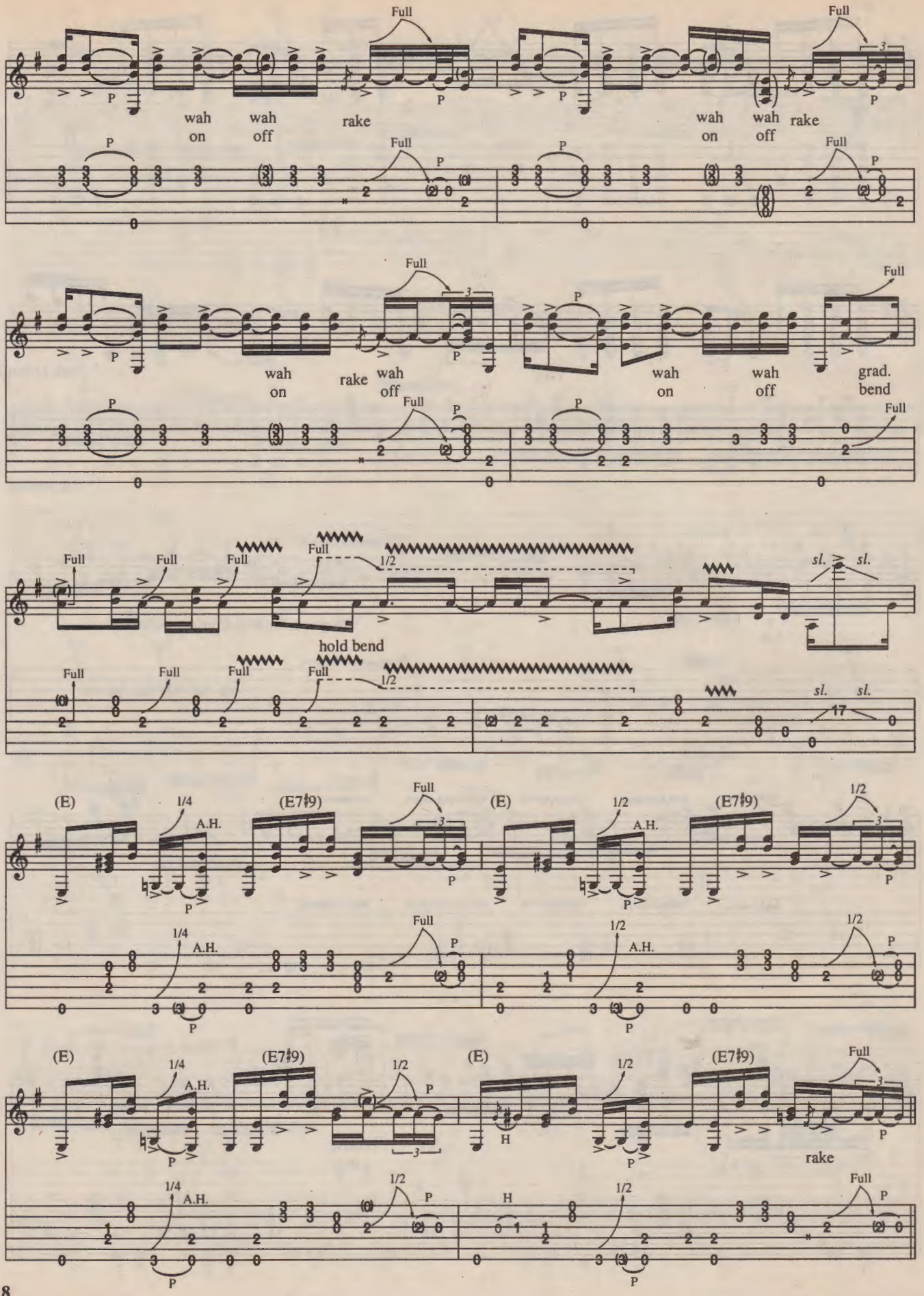

hand.
1/2
1/4 A.H.
Full
sl.
wah on wah off
(E7)
(A/C♯)
Pick up the piec-es ('n') make an is - land,
might e- ven raise a lit - tle sand!
(E)
'Cause I'm a
P.M.
Chorus
C7
D9
Voo- ooo Chile, ___ yeah. _____
Lord knows, I'm a

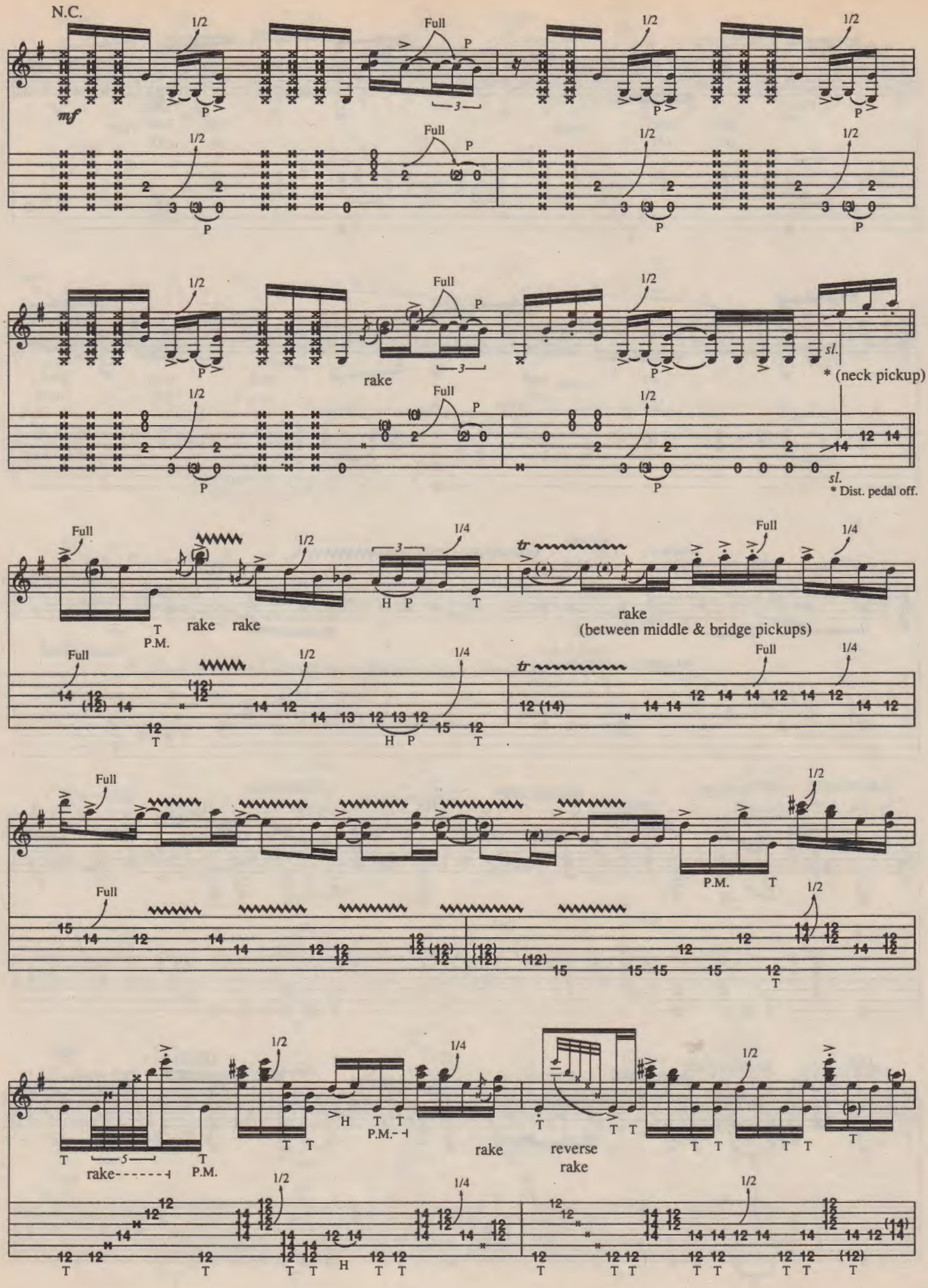


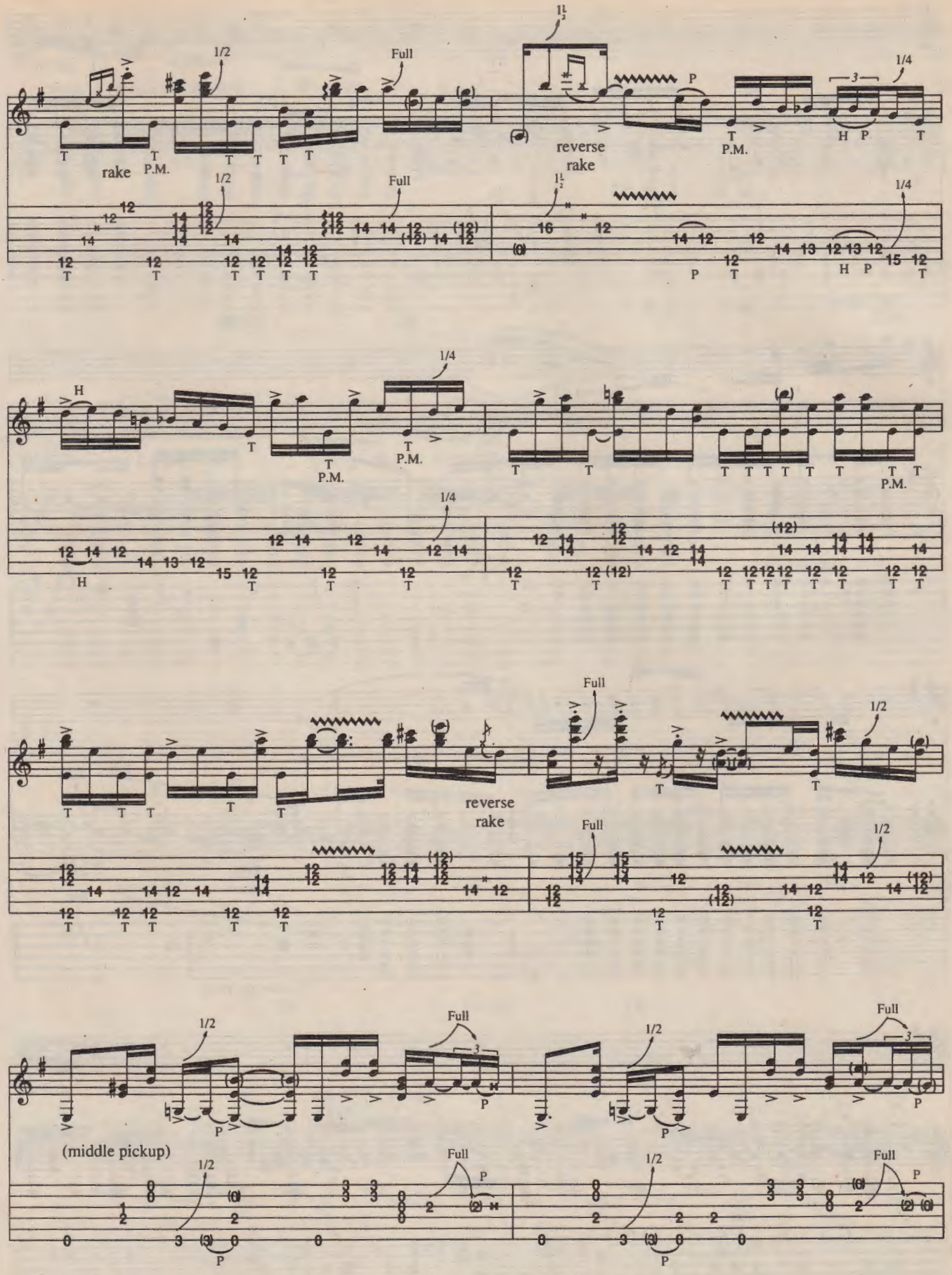
* Flick toggle switch from neck to middle position.

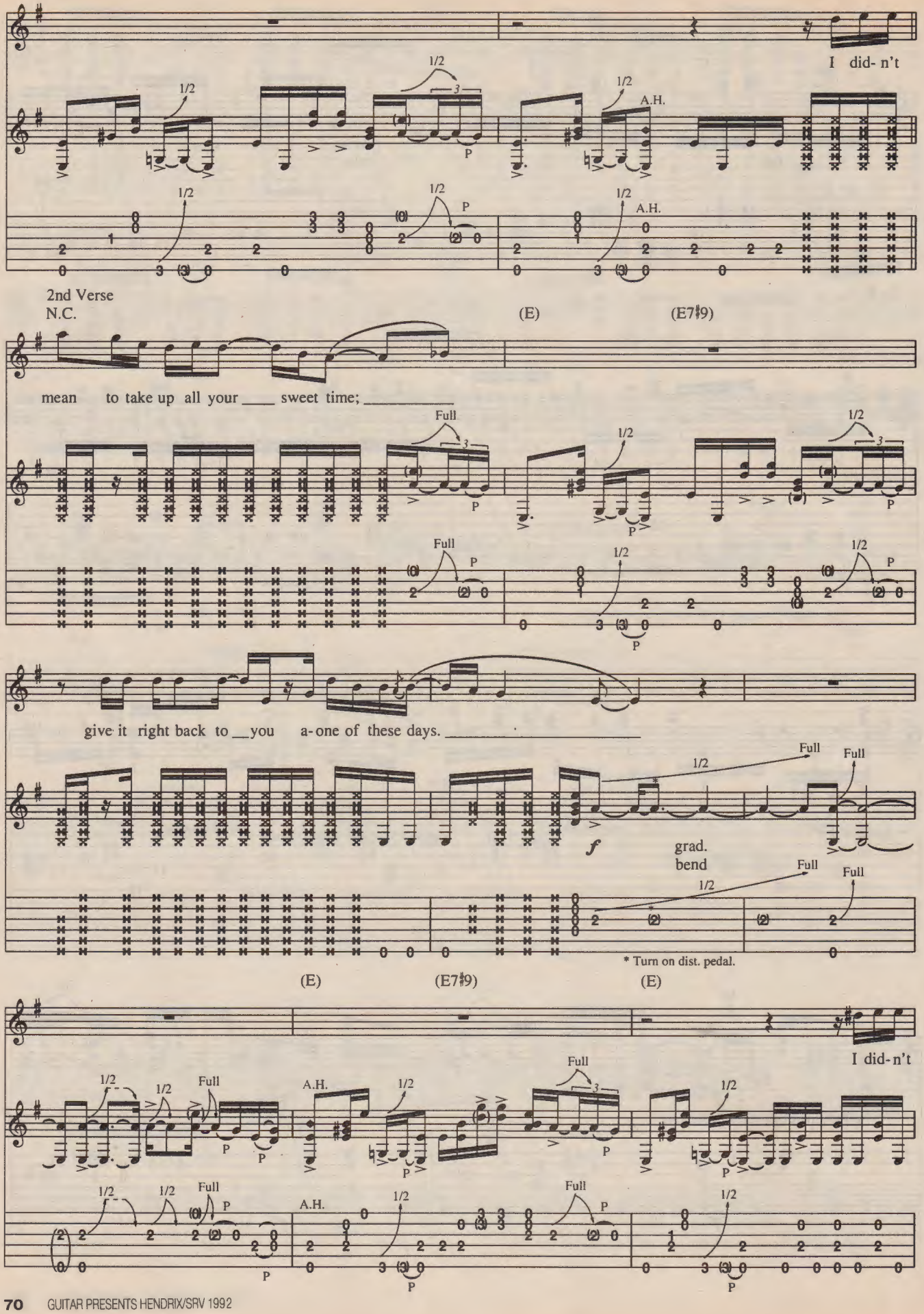

(E)
(E7♯9)
Harm.
rake
Full
1/2
sl.
H P
T T

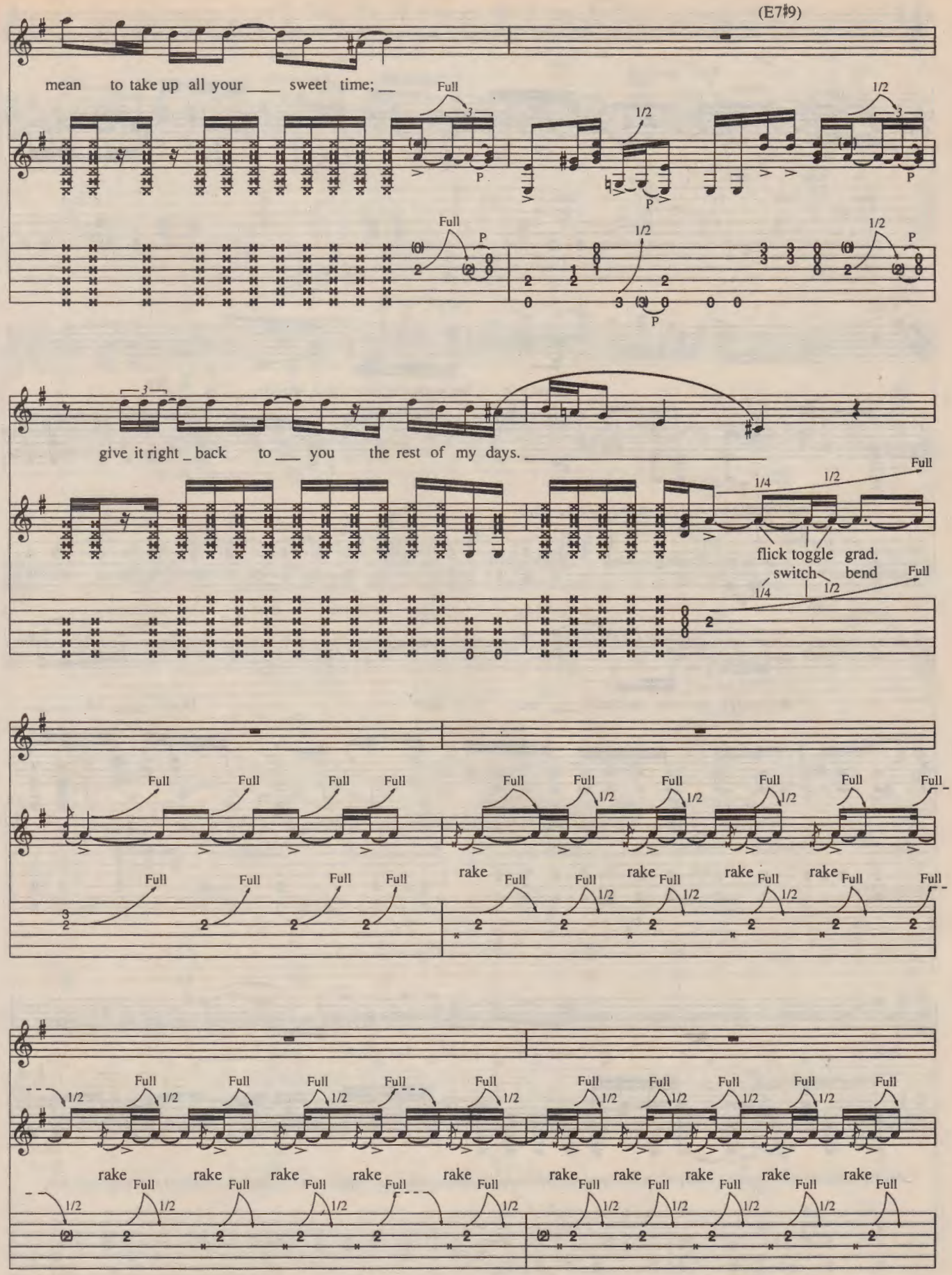

(E)
(E7♯9)
(E)
A.H.
Full
sl.
* Flick toggle switch back and forth between neck and bridge pickups.
rake
grad. bend

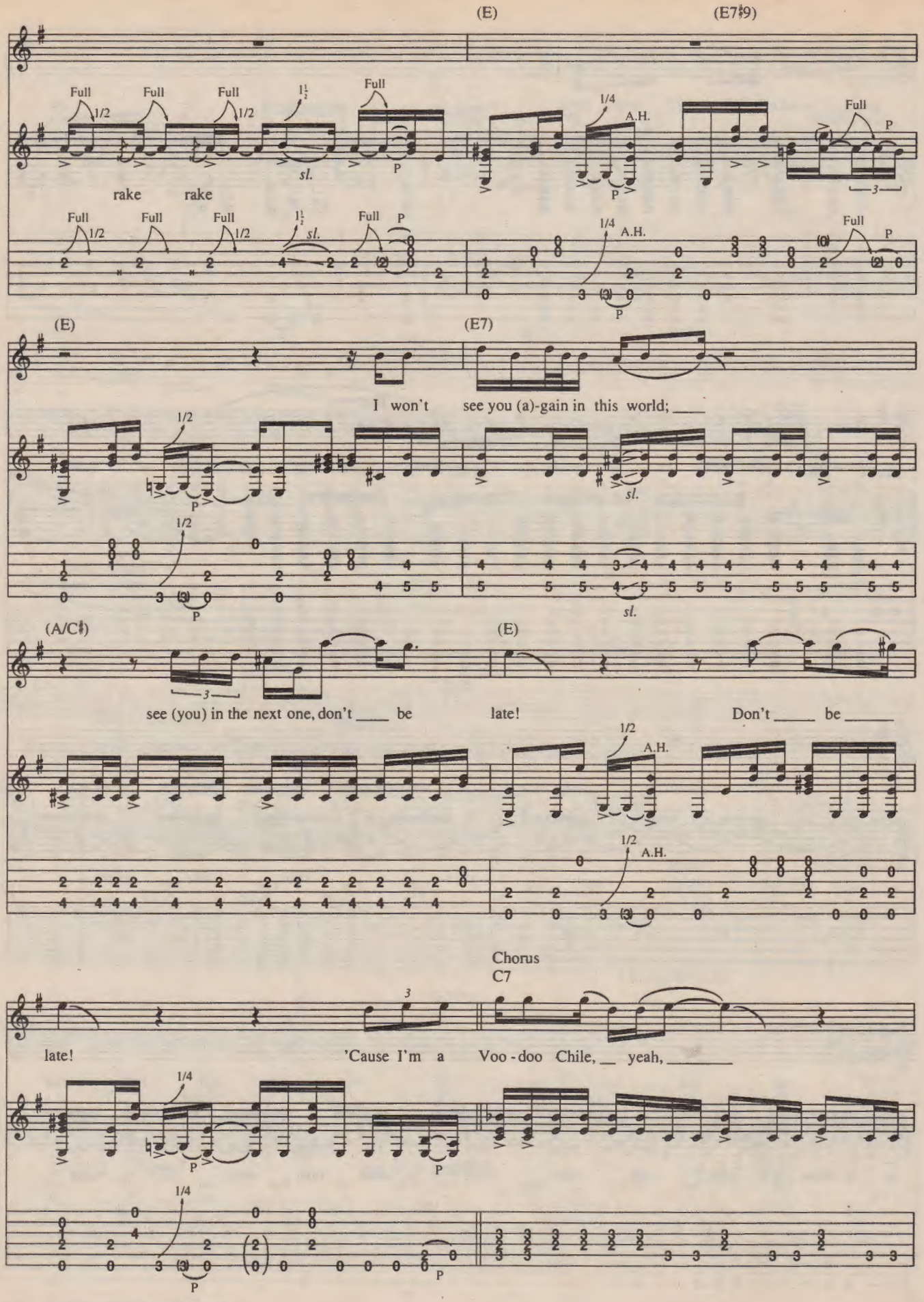

Full
wah on
wah off
rake
wah on
wah off
rake
Full
wah on
rake
wah off
wah on
wah off
grad. bend
Full
hold bend
sl.
(E)
(E7♯9)
1/4
1/2
A.H.
H

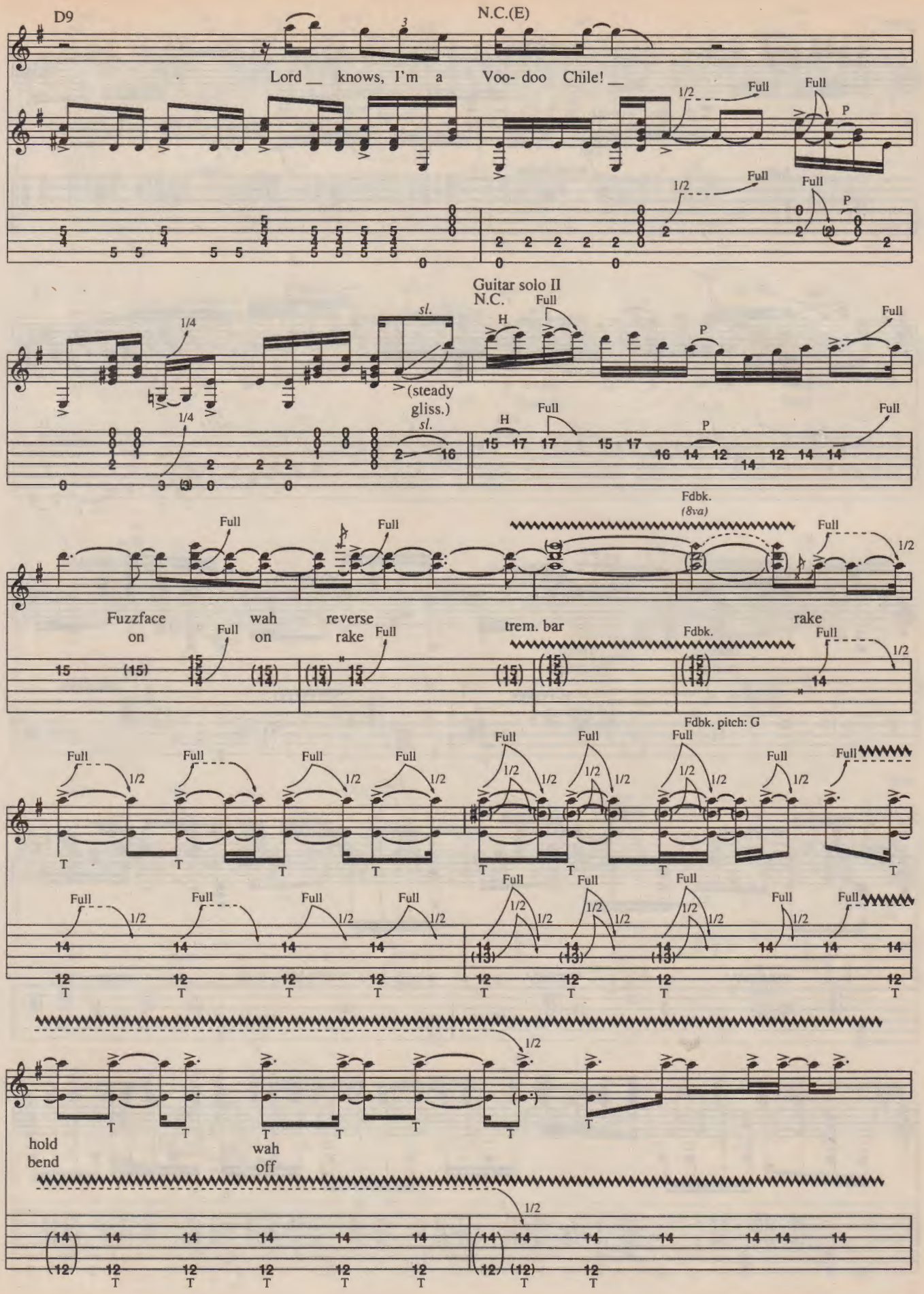

N.C.
mf
1/2
Full
P
3
rake
sl.
* (neck pickup)
* Dist. pedal off.
1/4
H P T
T P.M.
rake rake
rake
(between middle & bridge pickups)
tr
P.M.
rake-------
reverse
rake

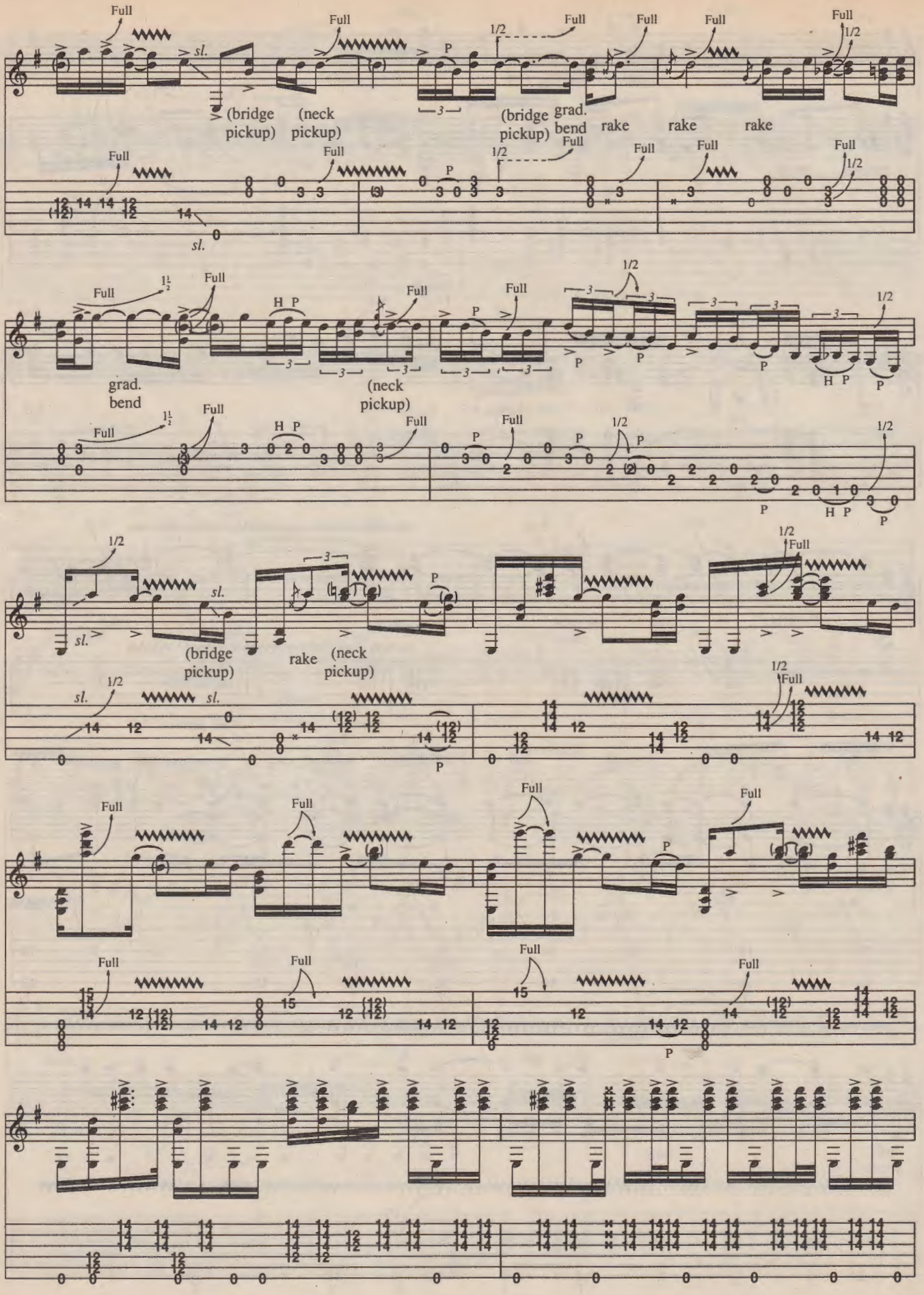

rake
P.M.
reverse
rake
(middle pickup)

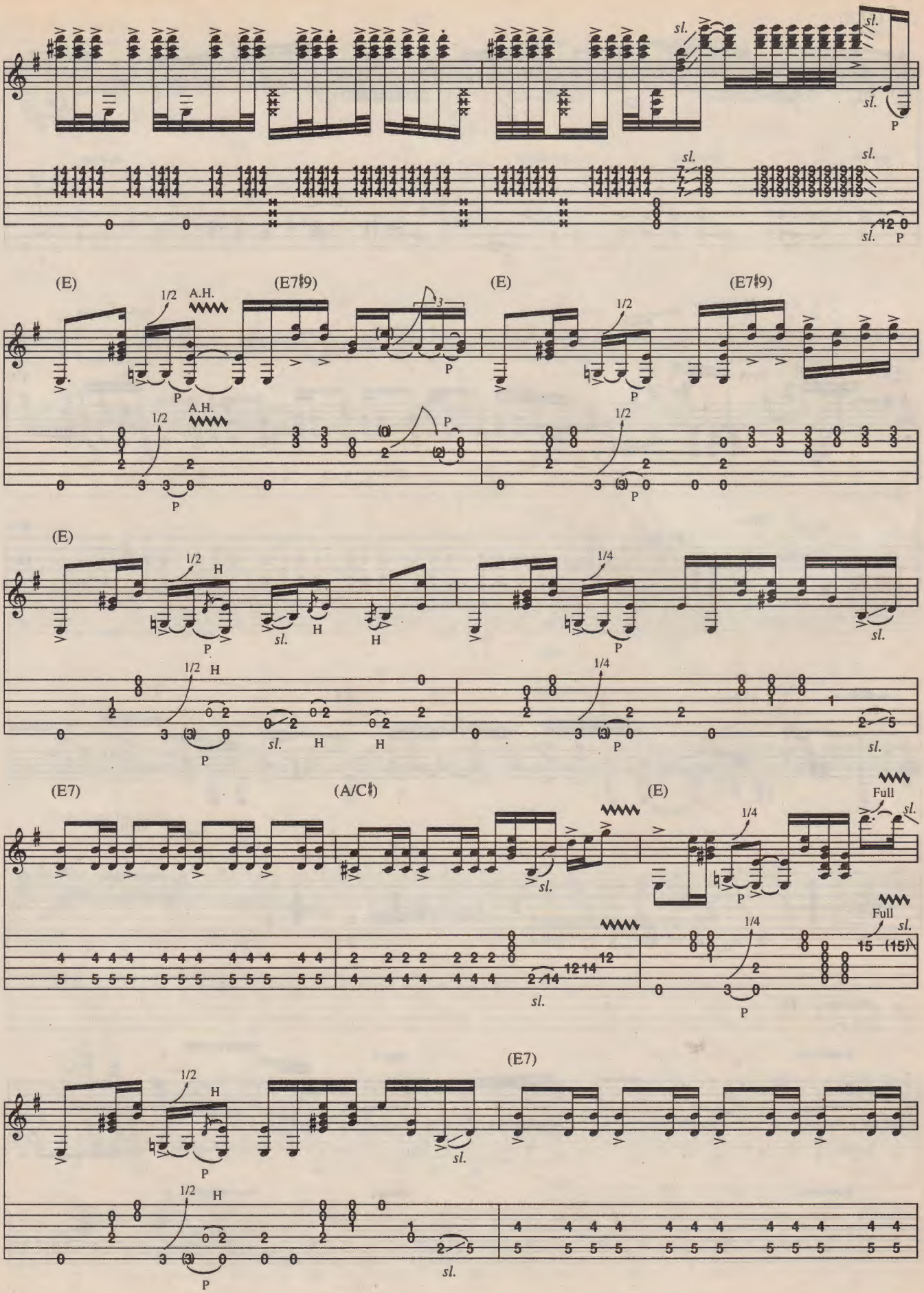

I did- n't
1/2
A.H.
P
2nd Verse
N.C.
(E)
(E7♯9)
mean to take up all your ____ sweet time; _____
Full
give it right back to __you a-one of these days. _____
grad.
bend
* Turn on dist. pedal.
(E)
(E7♯9)
(E)
I did-n't

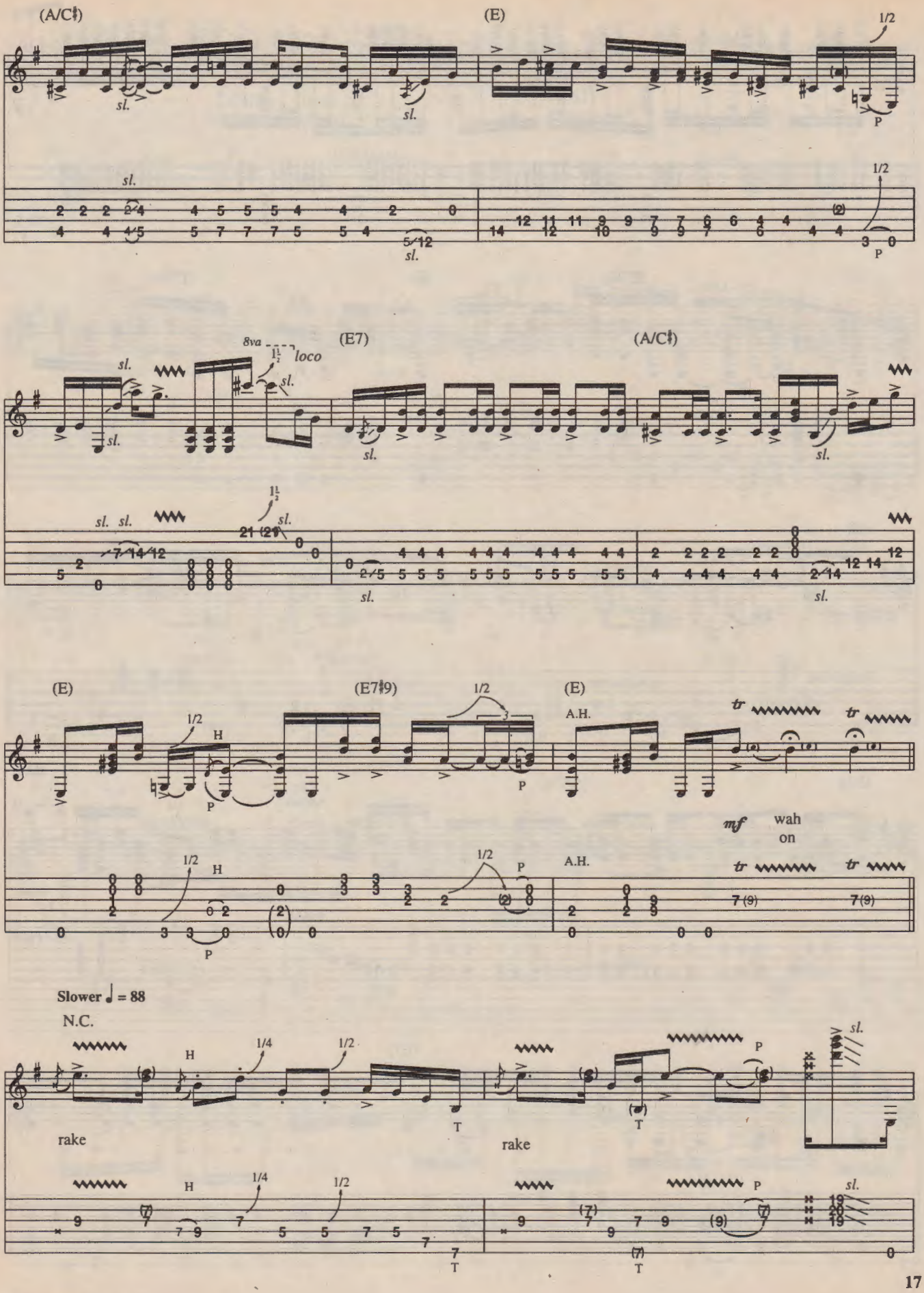

(E7♯9)
mean to take up all your ____ sweet time; __
give it right _ back to ___ you the rest of my days. _____
Full
1/2
P
1/4
flick switch
toggle
grad. bend
rake


(E)
(E7♯9)
Full
1/2
sl.
P
rake
rake
1/4
A.H.
3
(E)
(E7)
I won't see you (a)-gain in this world; ___
(A/C♯)
see (you) in the next one, don't ___ be late!
Don't ___ be ___
Chorus
C7
late!
'Cause I'm a Voo-doo Chile, __ yeah, ___

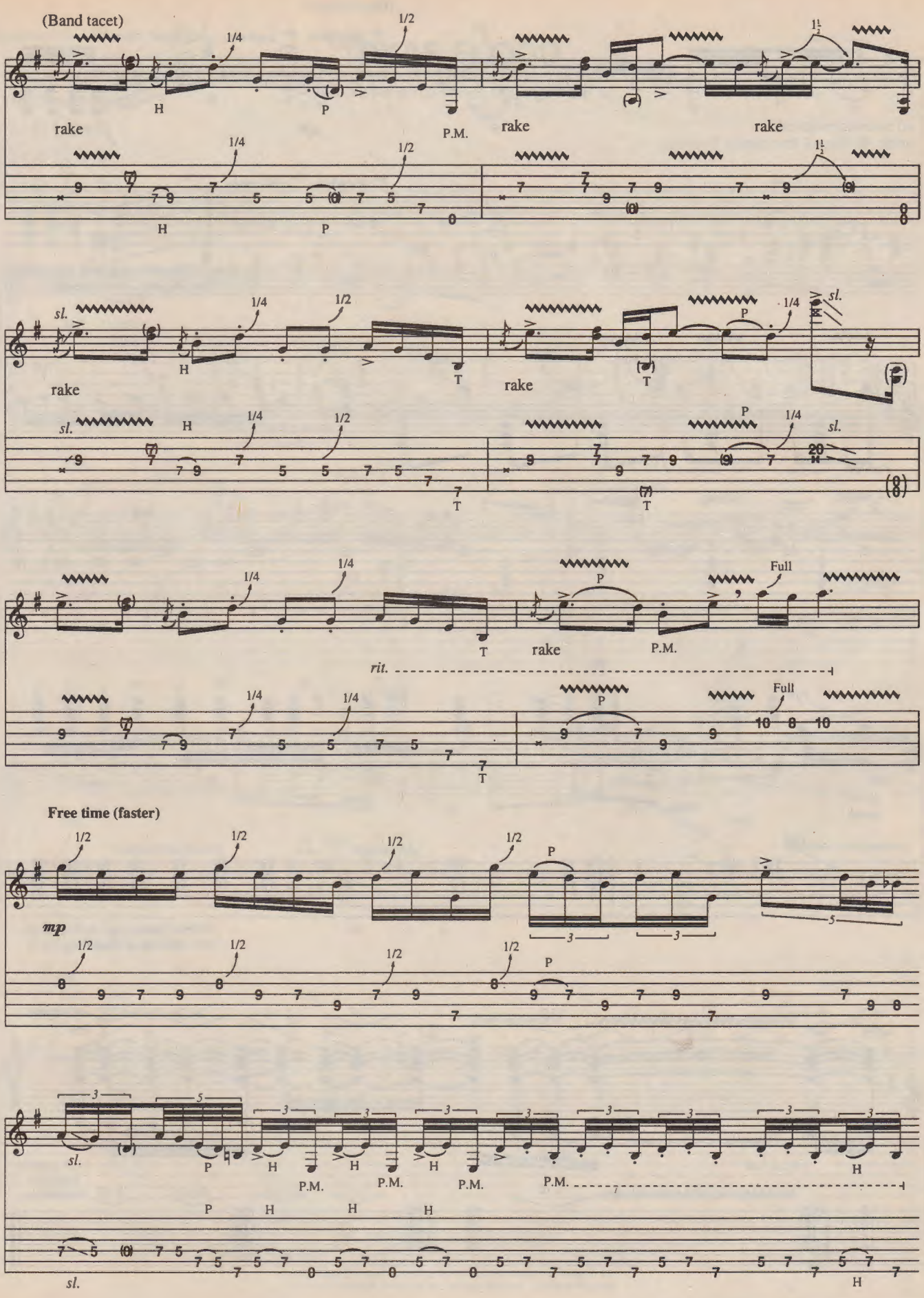

D9
N.C.(E)
Lord __ knows, I'm a Voo- doo Chile! __
Guitar solo II
N.C.
(steady gliss.)
Fuzzface on
wah on
reverse rake
trem. bar
rake
Fdbk.
Fdbk. pitch: G
hold bend
wah off

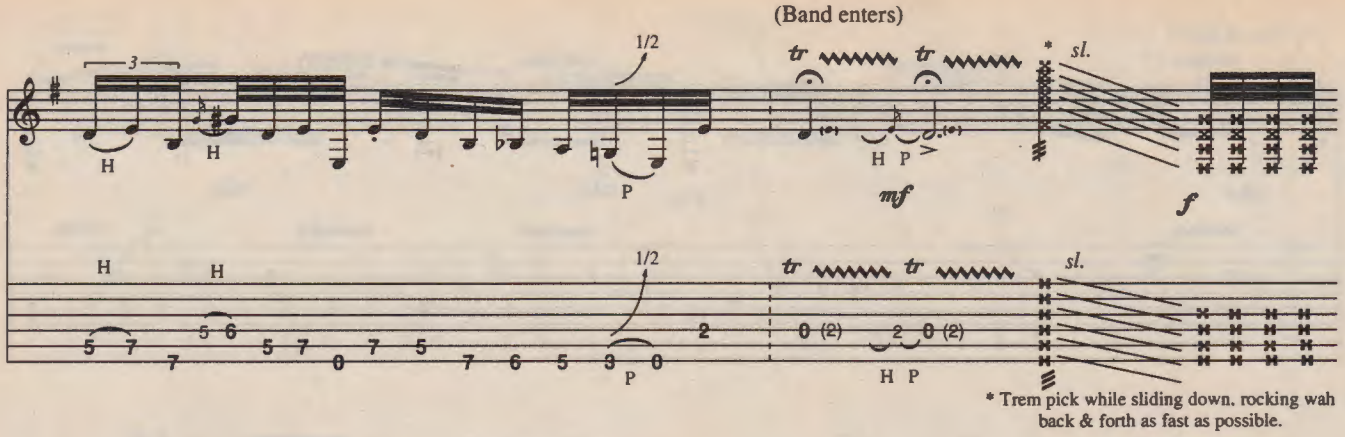

Full
sl.
(bridge pickup)
(neck pickup)
P
1/2
(bridge pickup)
grad. bend
rake
rake
rake
grad. bend
H P
(neck pickup)
(bridge pickup)
rake
(neck pickup)

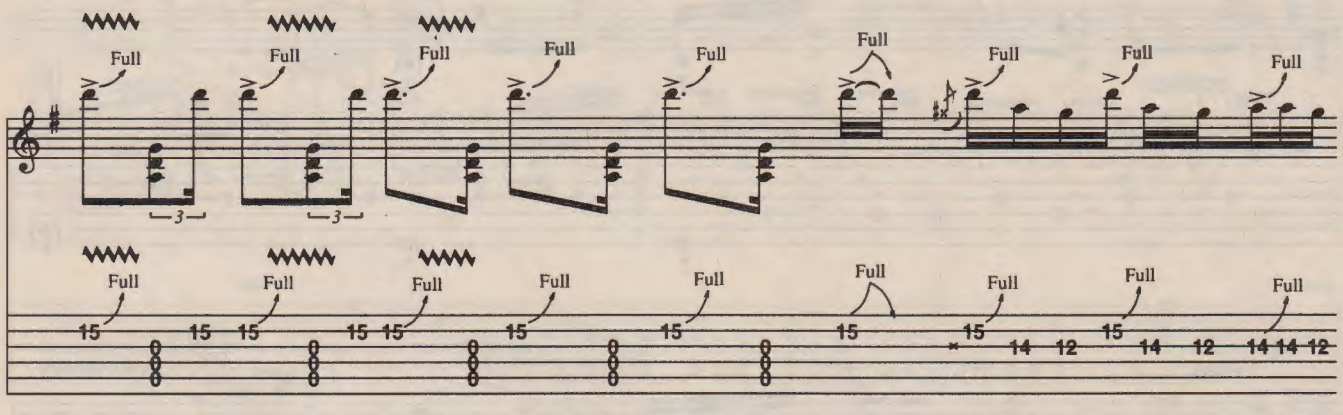

(E)
(E7♯9)
(E)
(E7♯9)
(E)
(E7)
(A/C♯)
(E)
(E7)
A.H.
H
Full
sl.
P

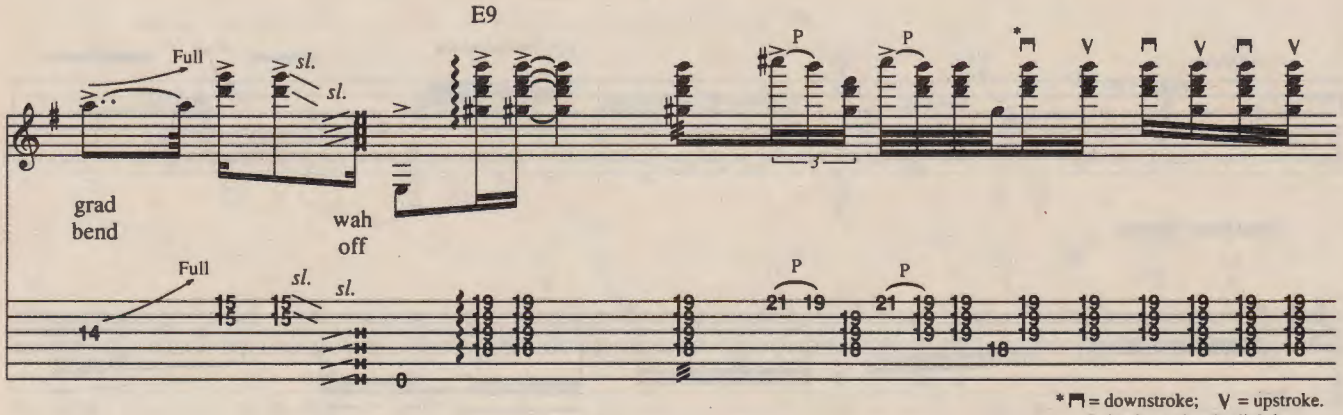

(A/C♯)
(E)
1/2
sl.
P
8va
loco
(E7)
(A/C♯)
(E)
(E7♯9)
H
A.H.
mf
wah
on
tr
Slower ♩ = 88
N.C.
1/4
rake
T

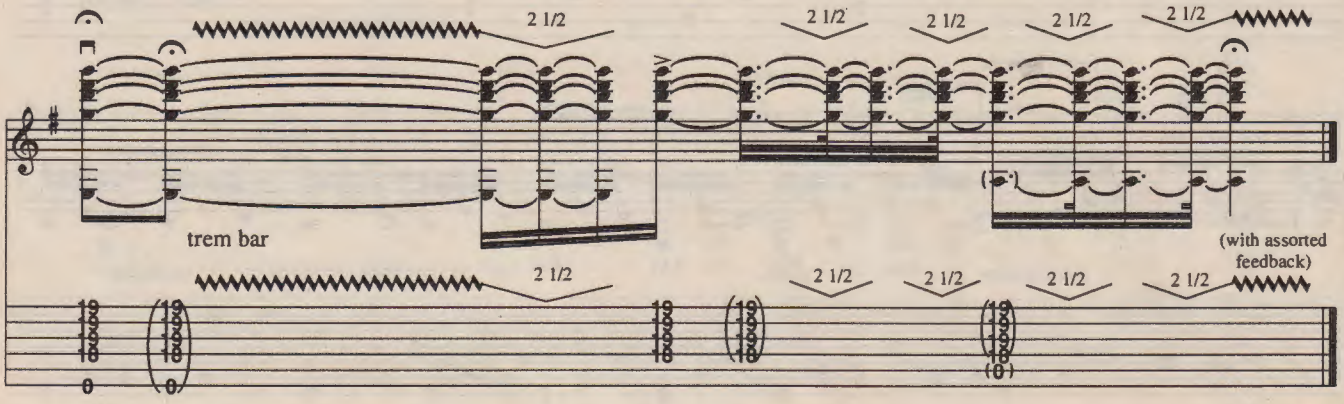
17


(Band tacet)
rake
rake
rake
rake
rake
rake
rit.
Full
Free time (faster)
mp
sl.
P.M.


(Band enters)
1/2
tr
sl.
mf
f
H
P
* Trem pick while sliding down, rocking wah back & forth as fast as possible.


Full


E9
Full
sl.
grad bend
wah off
P
* ⊓ = downstroke; V = upstroke.
Rake these chords slightly.


2 1/2
trem bar
(with assorted feedback)

Tablature Explanation page 26

TEXAS FLOOD

As Recorded by Stevie Ray Vaughan and Double Trouble

(From the album TEXAS FLOOD/Epic Records)

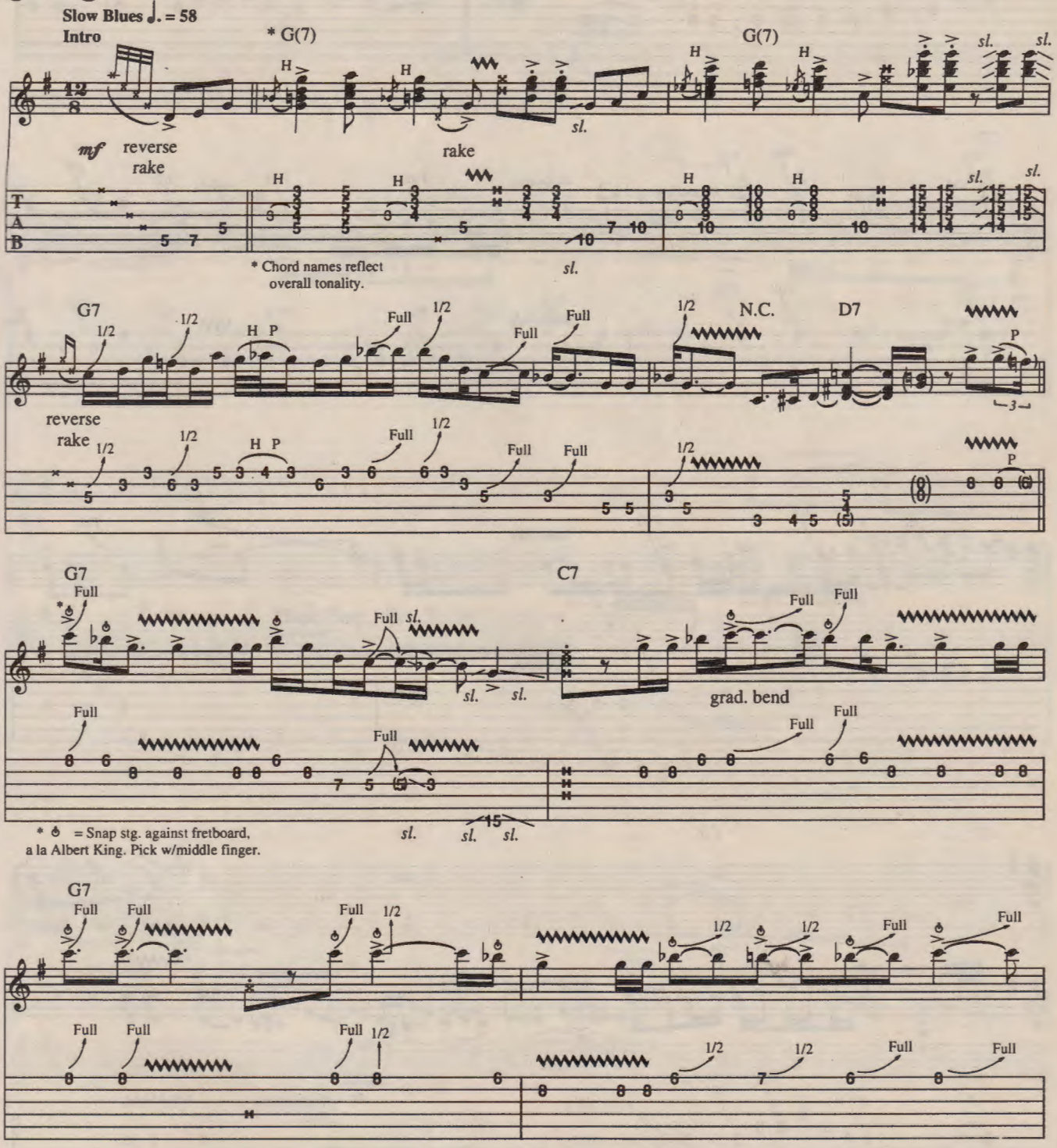
Tune down 1/2 step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

Words and Music by
Larry C. Davis and Joseph W. Scott



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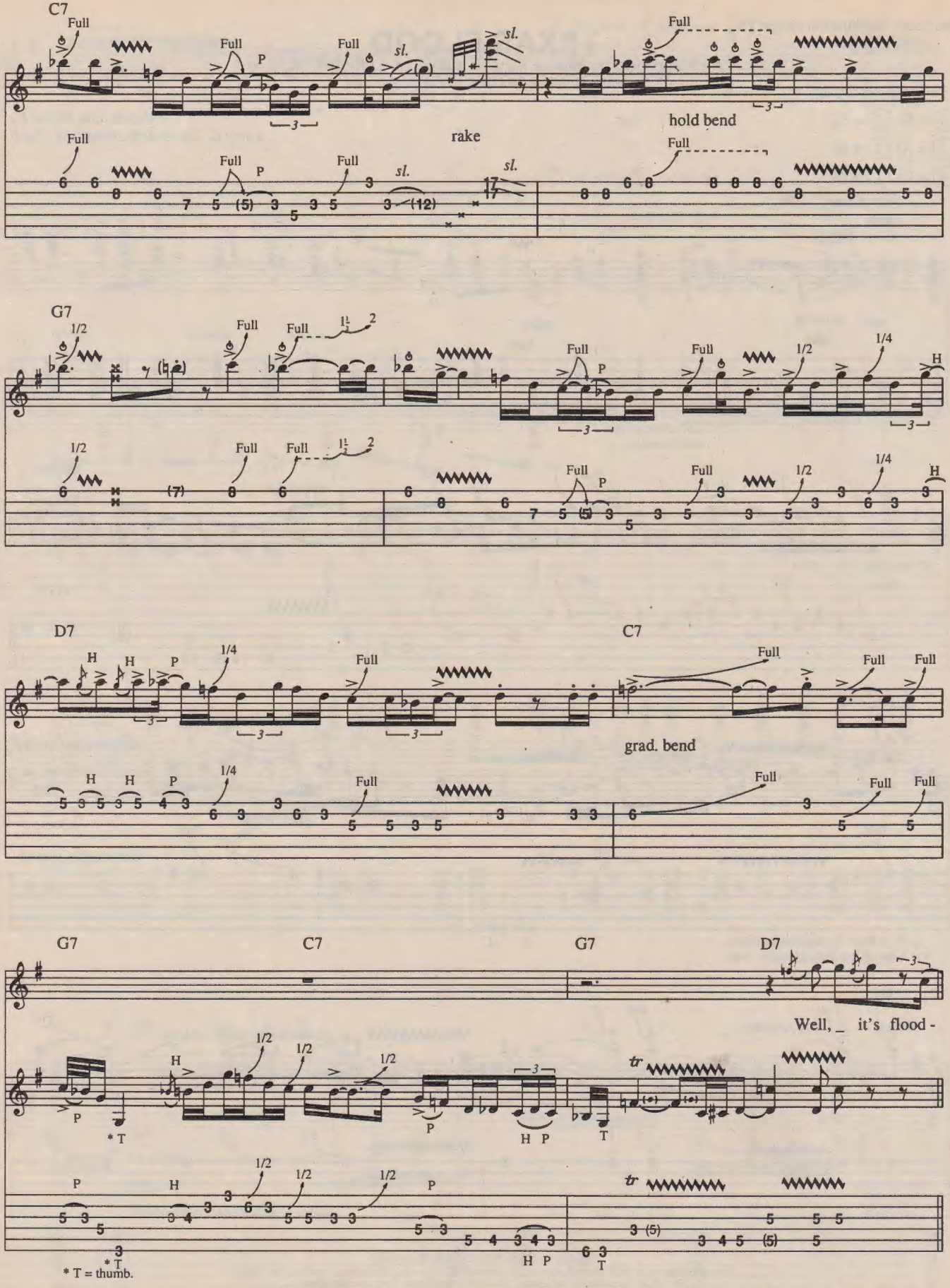
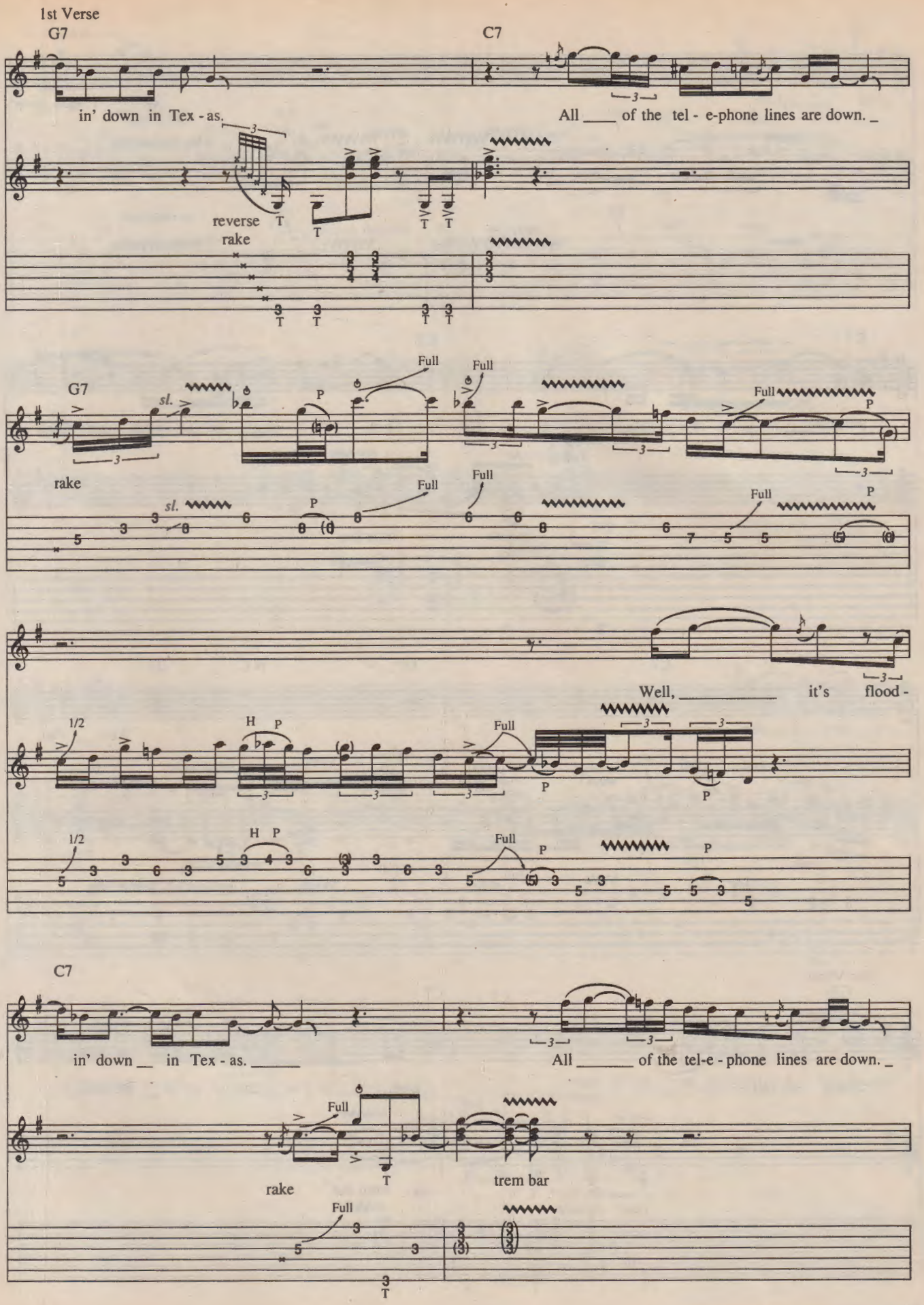
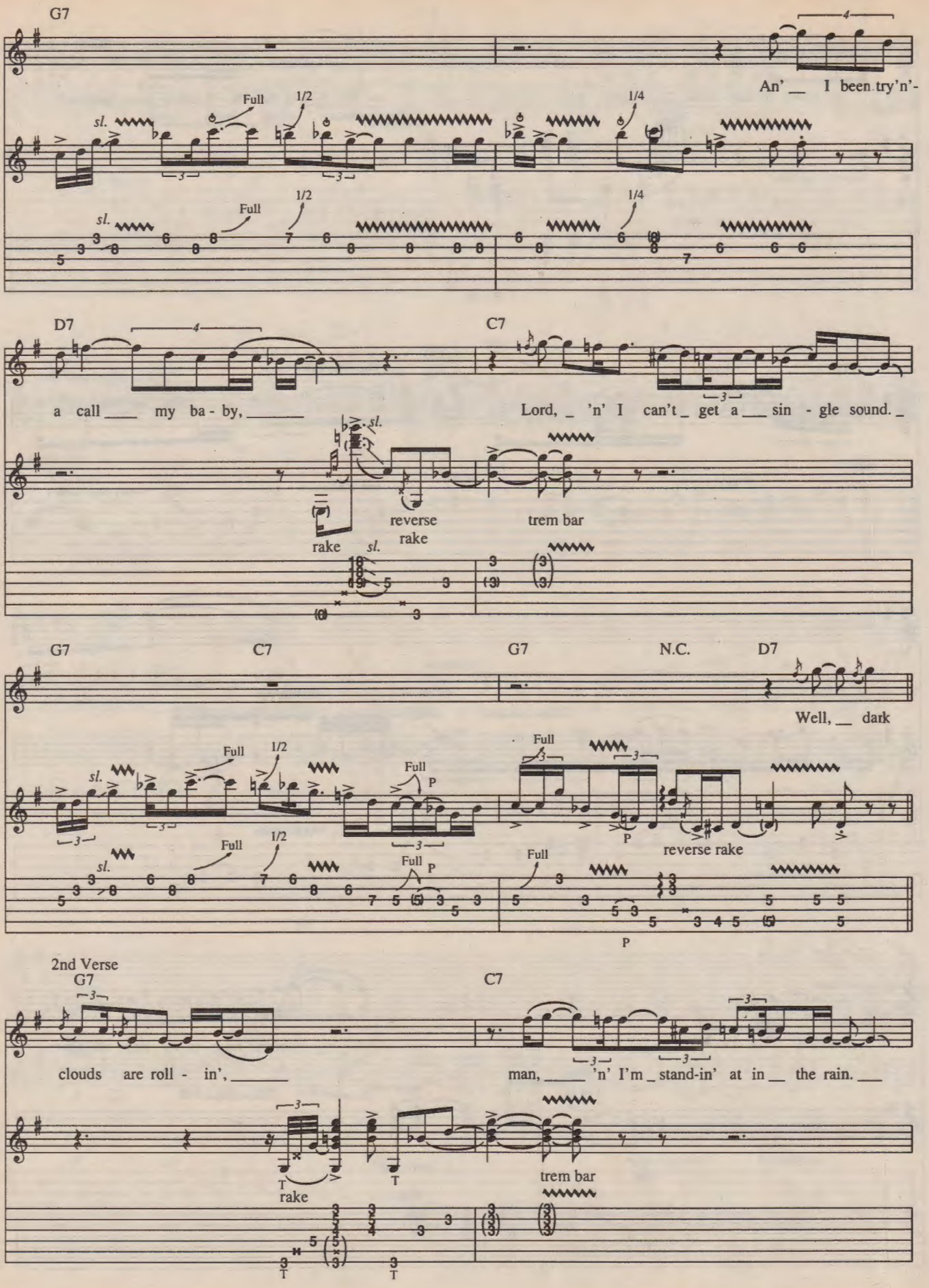
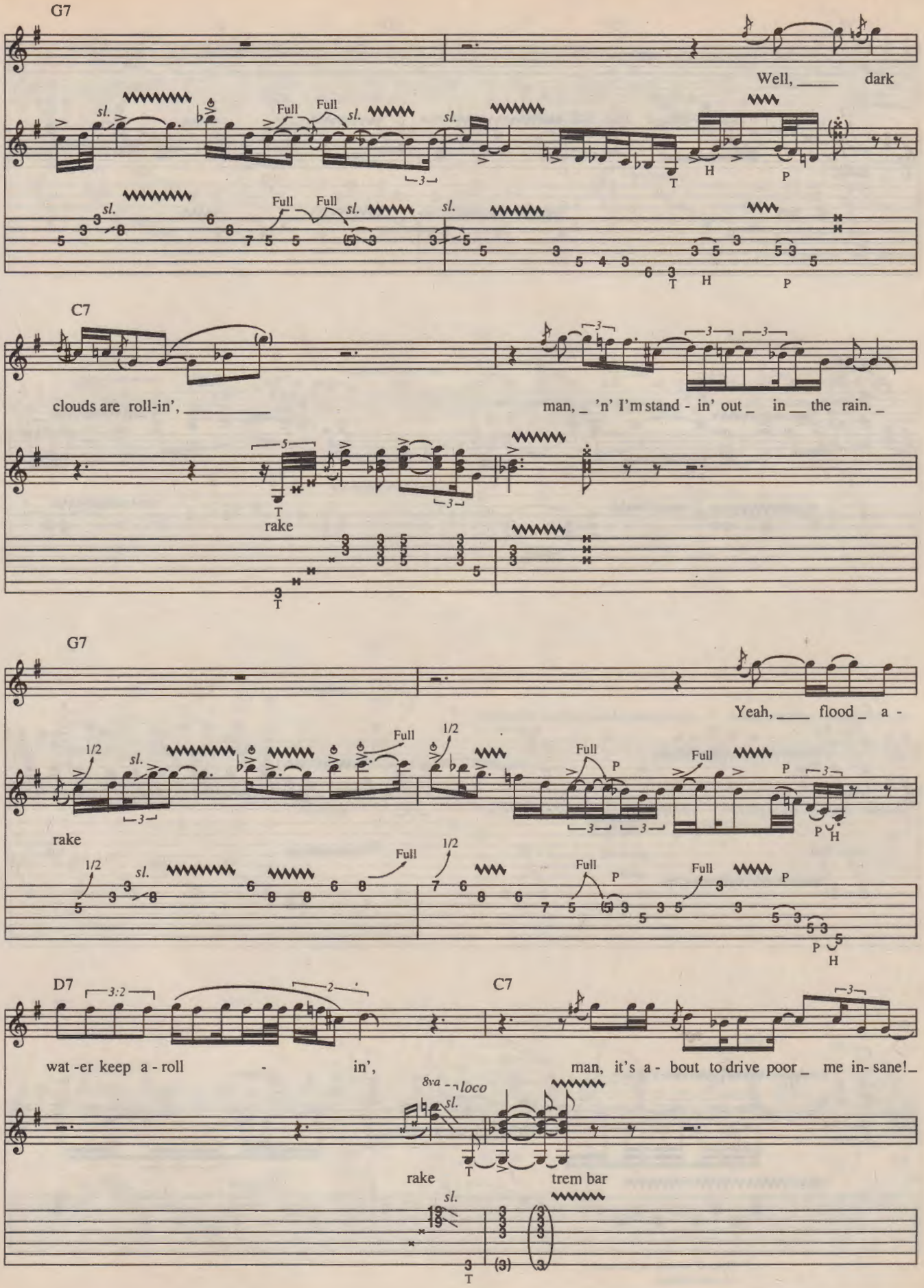
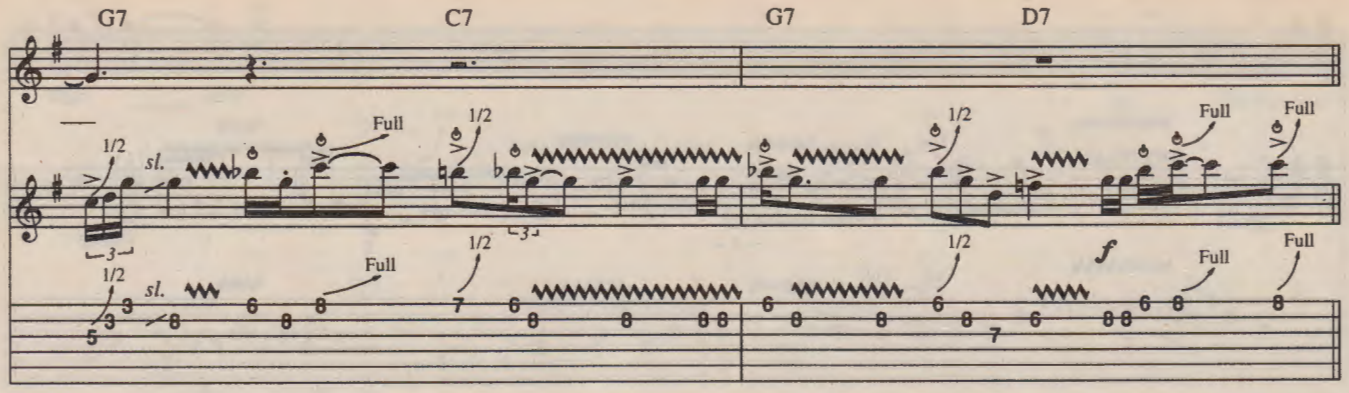

C7
Full
Full
P
Full
sl.
sl.
rake
Full
hold bend
G7
1/2
Full
Full
1½
2
Full
P
Full
1/2
1/4
H
D7
H
H
P
1/4
Full
C7
Full
Full
Full
grad. bend
G7
C7
G7
D7
Well, _ it's flood -
H
1/2
1/2
1/2
P
* T
H P
T
tr
* T = thumb.

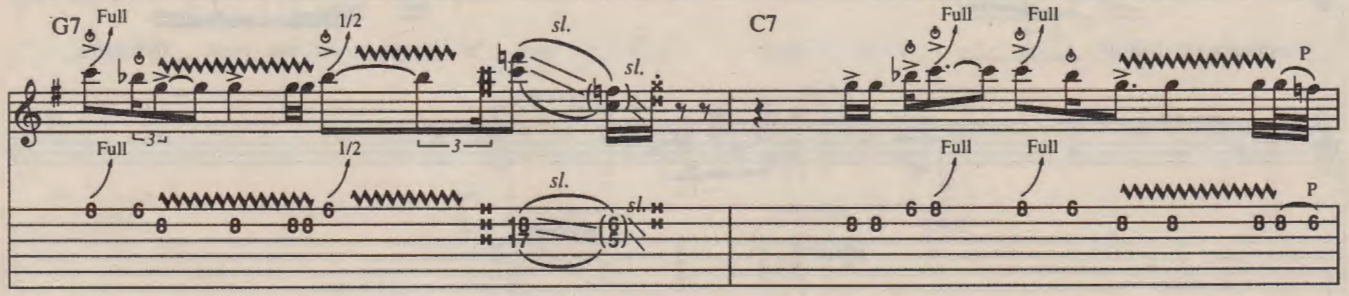

1st Verse
G7
C7
in' down in Tex - as.
All ____ of the tel - e-phone lines are down. _
reverse rake
T
G7
sl.
P
Full
rake
Well, _____ it's flood -
1/2
H P
C7
in' down __ in Tex - as. _____
All _____ of the tel-e - phone lines are down. _
rake
trem bar

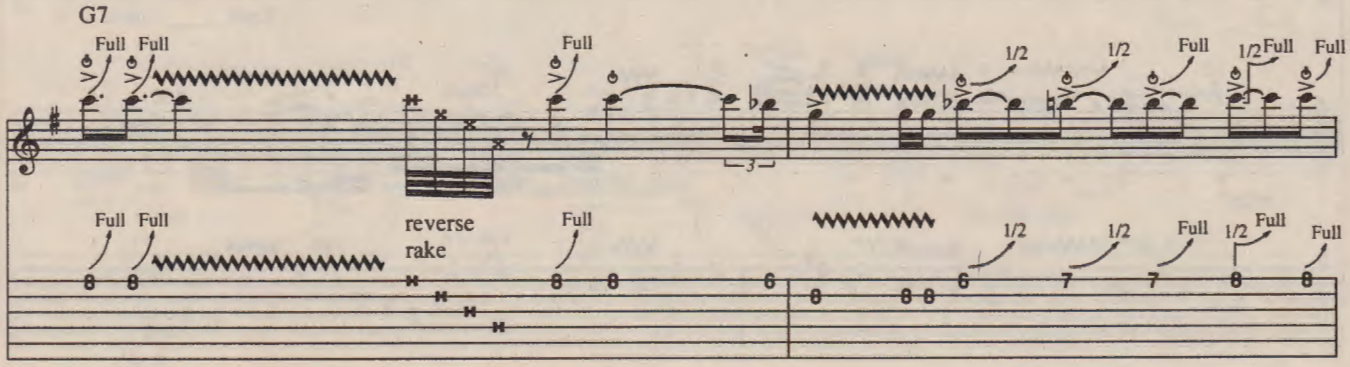

G7
An' __ I been try'n'-
Full
1/2
1/4
sl.
D7
C7
a call ___ my ba - by, _____
Lord, _ 'n' I can't _ get a ___ sin - gle sound. _
rake
reverse rake
trem bar
G7
C7
G7
N.C.
D7
Well, __ dark
P
reverse rake
2nd Verse
G7
C7
clouds are roll - in', _____
man, _____ 'n' I'm _ stand-in' at in __ the rain. ___
T
rake
trem bar

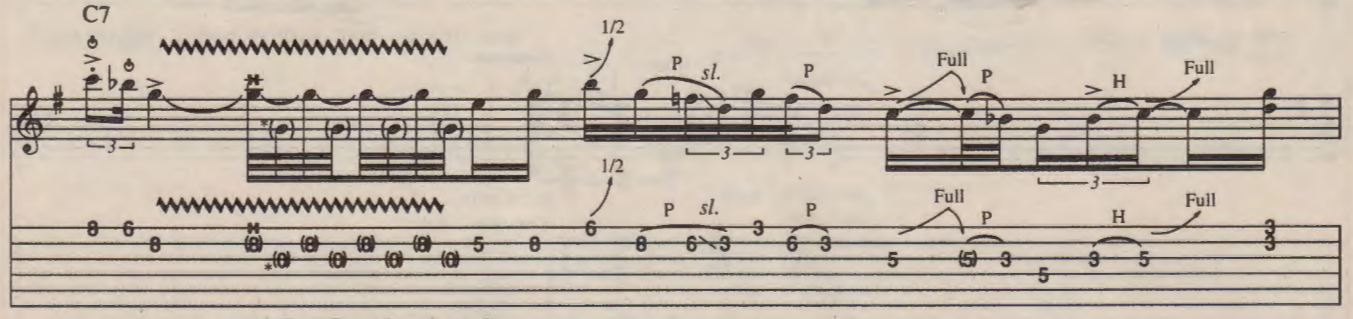

G7
Well, ____ dark
sl.
Full
Full
sl.
sl.
T
H
P
C7
clouds are roll-in', _____
man, _ 'n' I'm stand - in' out _ in __ the rain. _
rake
G7
Yeah, ____ flood _ a -
1/2
Full
rake
D7
C7
wat -er keep a - roll - in',
man, it's a - bout to drive poor _ me in- sane!_
8va
loco
rake
trem bar



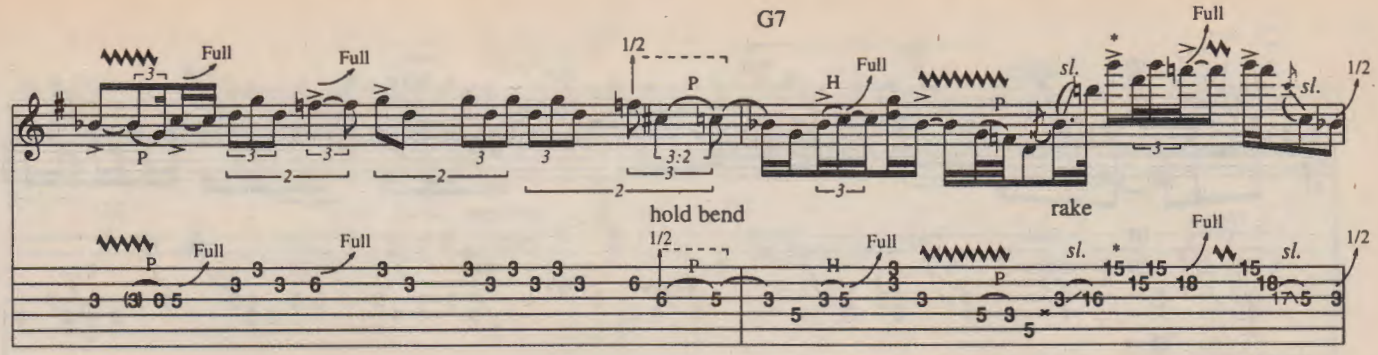
Guitar Solo

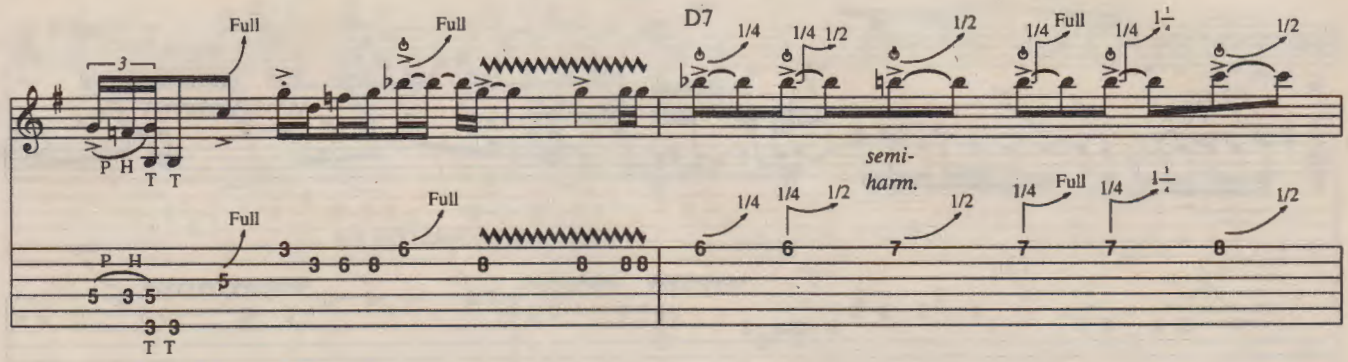


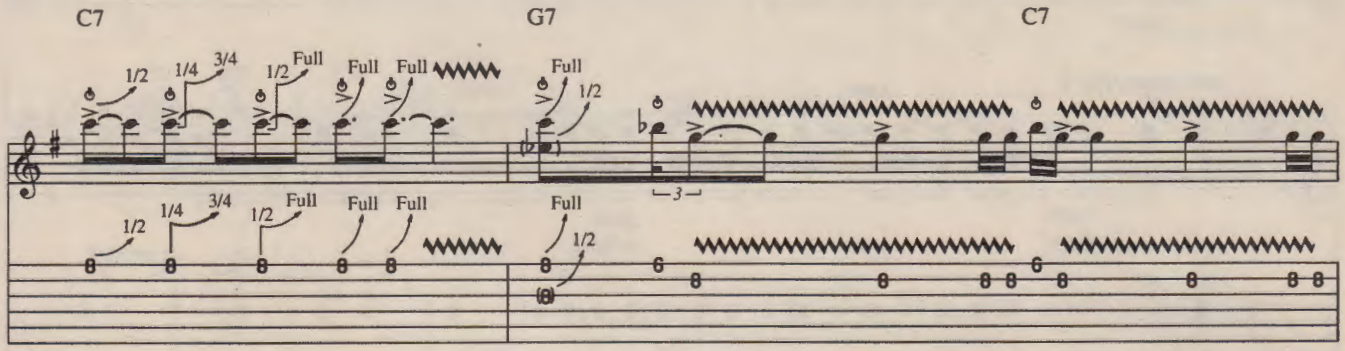


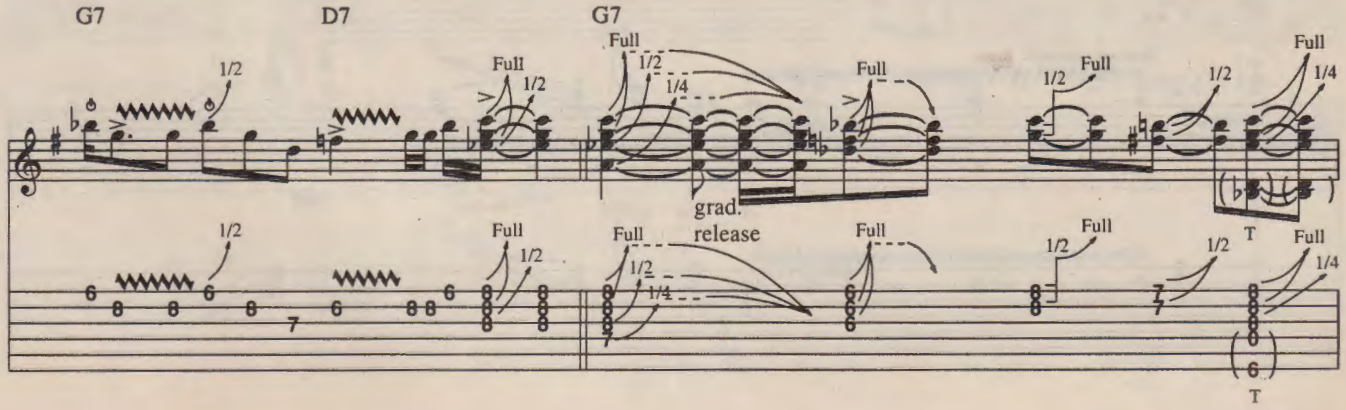


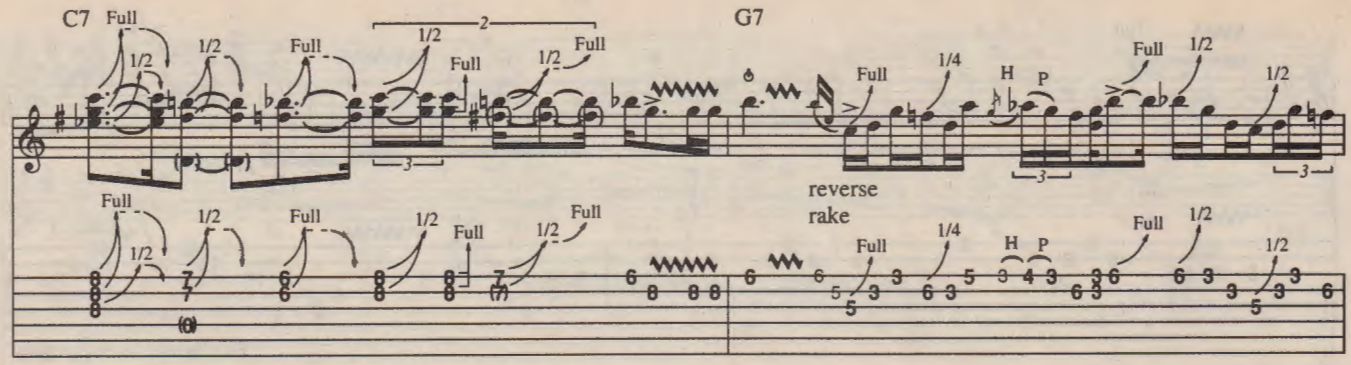
* Open G sounds as the result of wide vibrato.

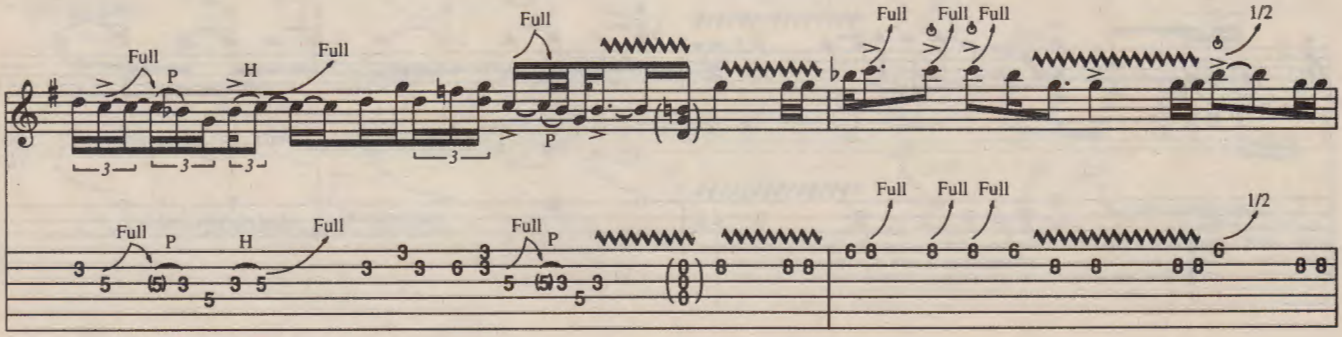

G7
Full
1/2
P
H
sl.
hold bend
rake
* Play "behind the beat" slightly.

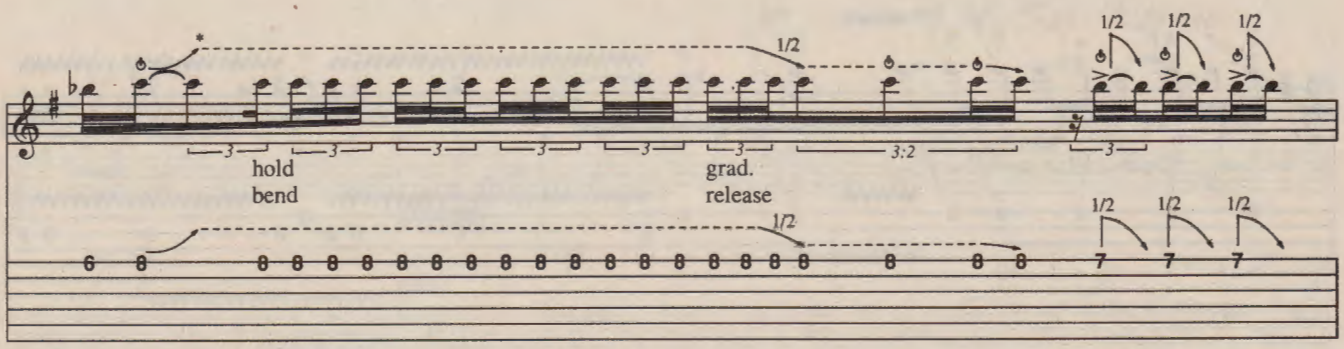

D7
Full
1/4
1/2
semi-
harm.


C7
G7
C7
Full
1/2
1/4
3/4

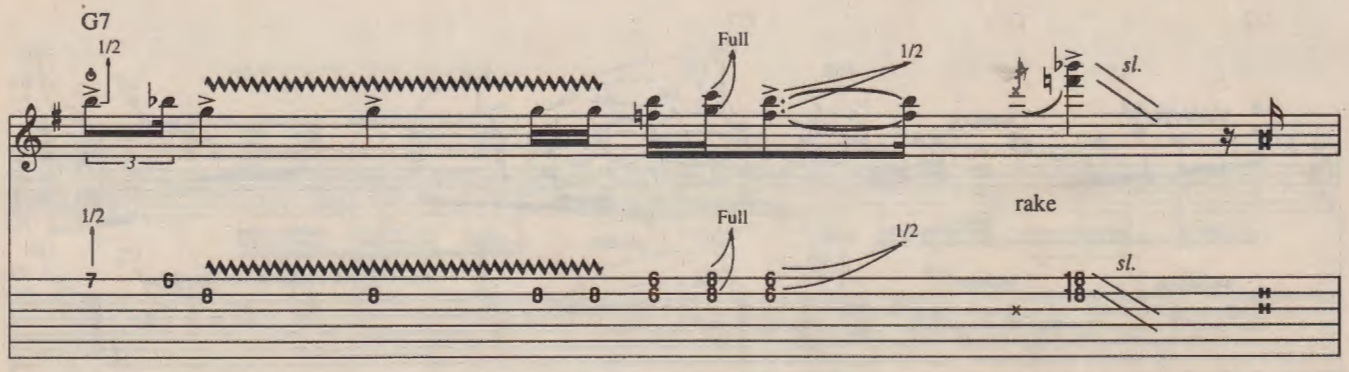

G7
D7
G7
Full
1/2
1/4
grad.
release
T

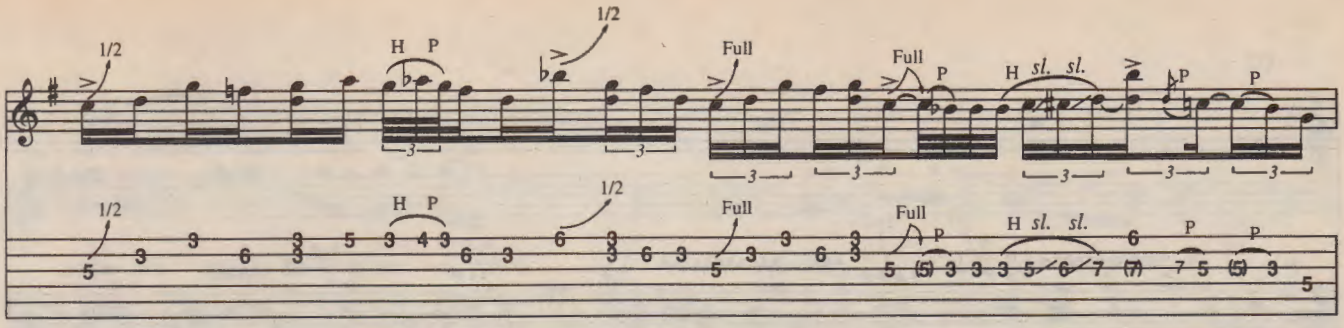


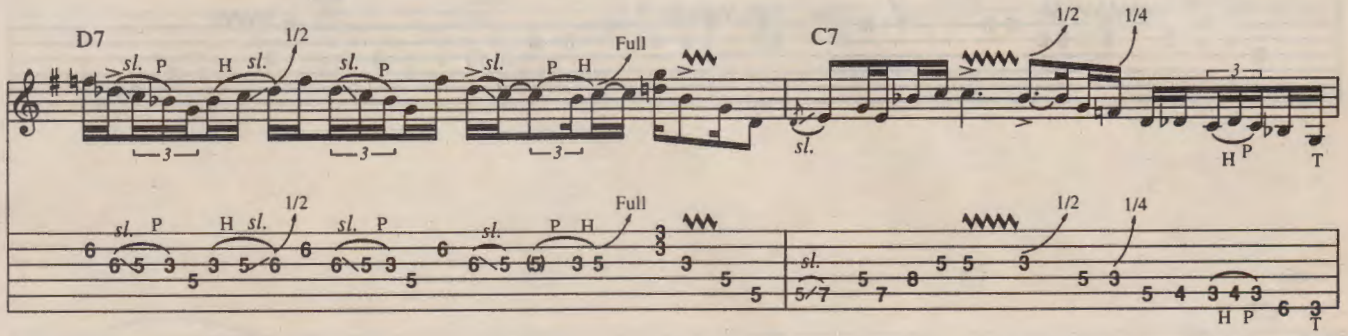


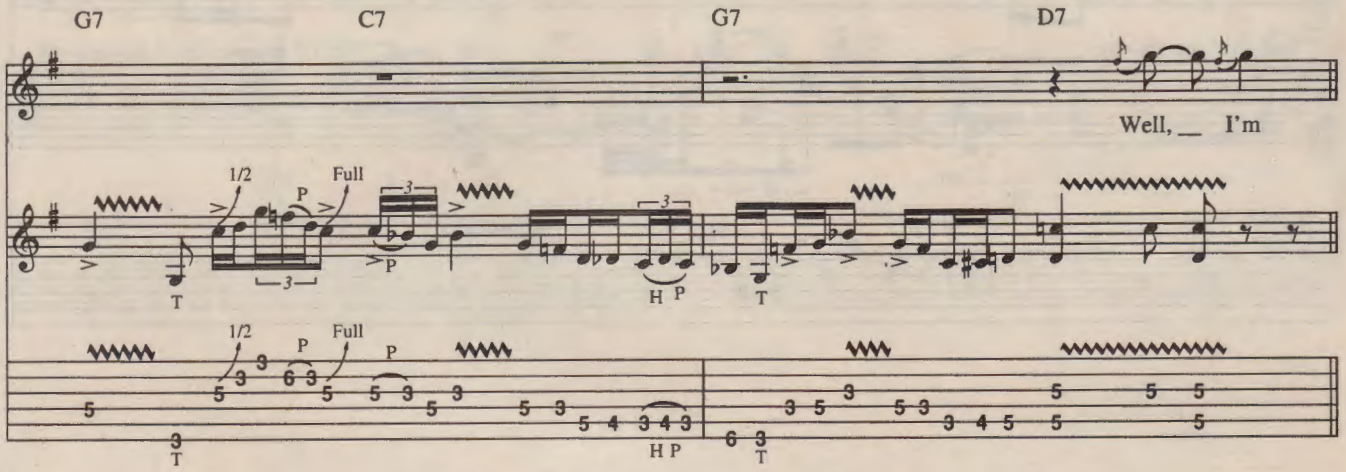


* Alternate picking between pick, held w/index finger and thumb, and middle finger.

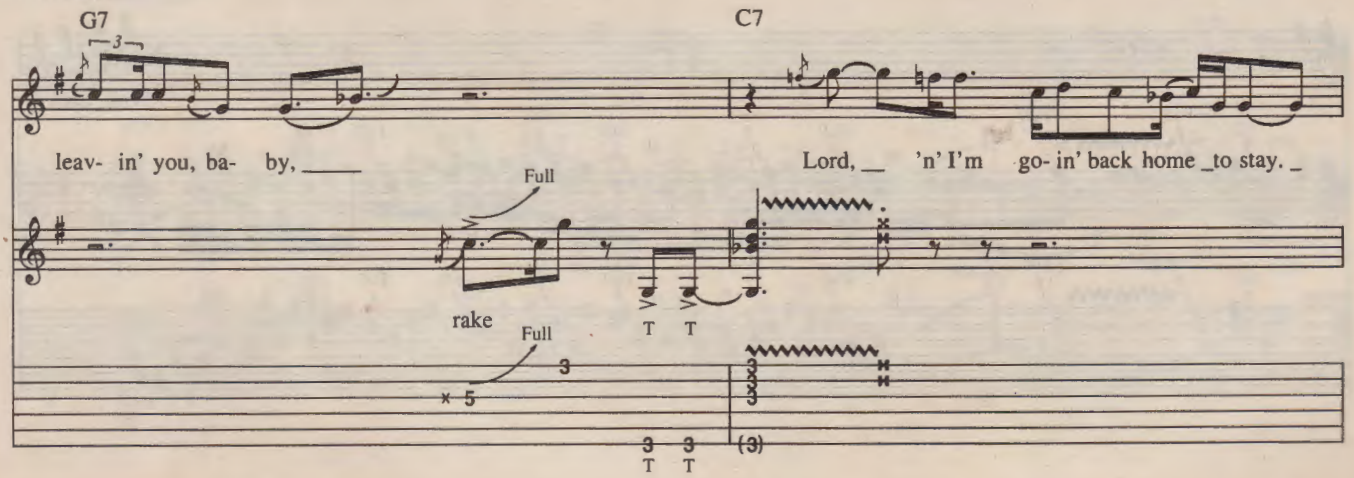


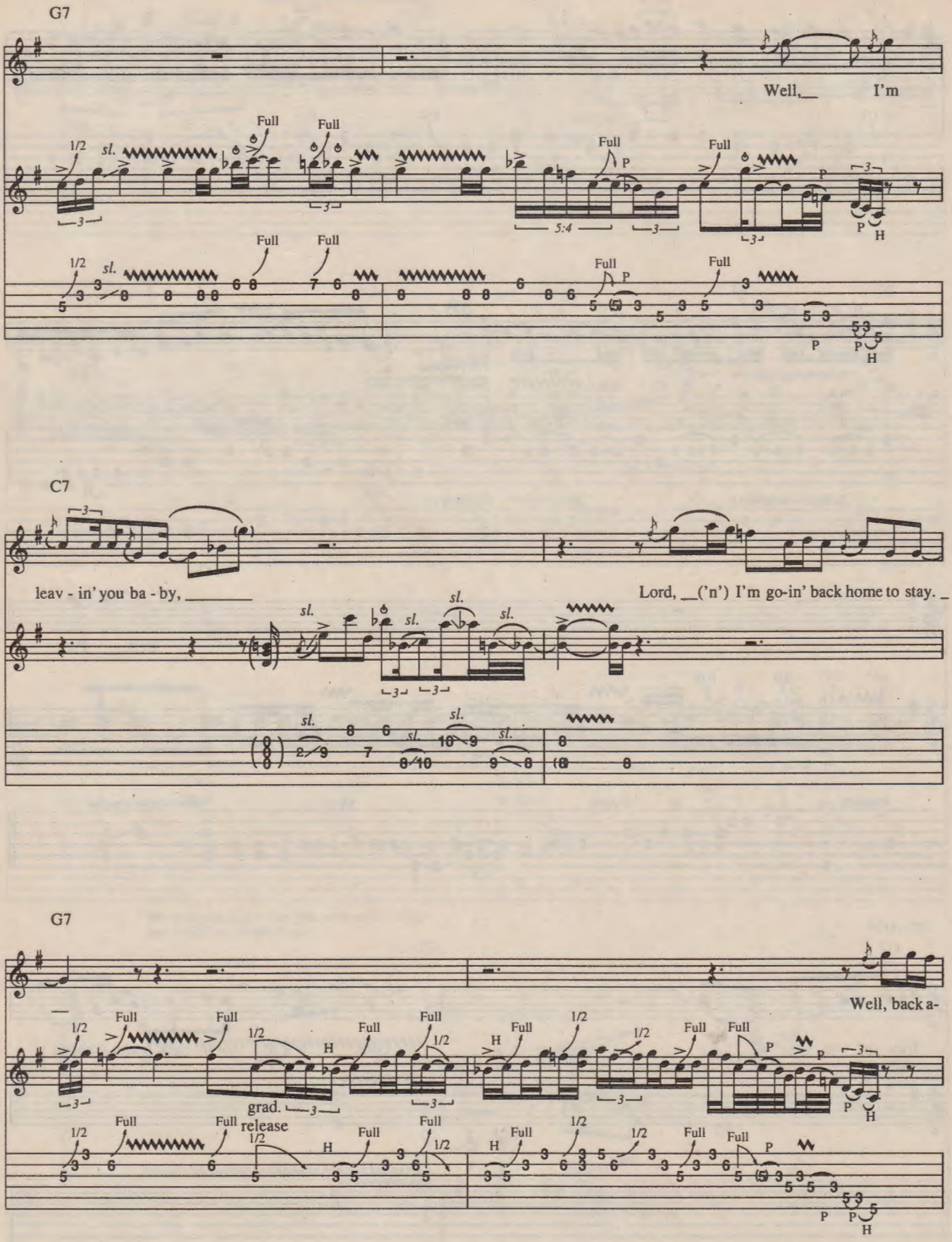

1/2
H P
Full
H sl. sl.
P

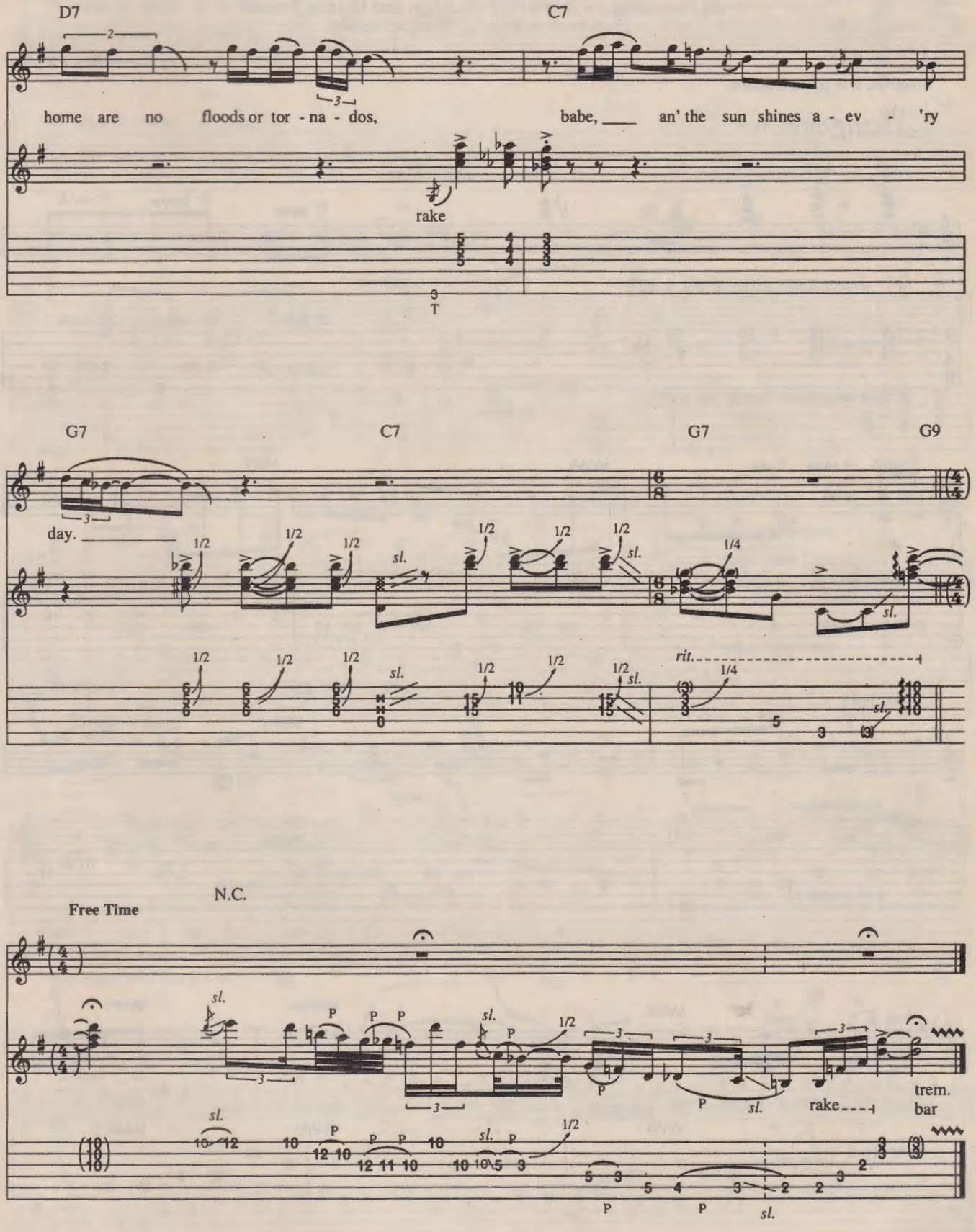

D7
C7
sl. P
H sl.
P H
1/2
1/4
Full
H P
T


G7
C7
G7
D7
Well, __ I'm
1/2
P
Full
H P
T

3rd verse


G7
C7
leav- in' you, ba- by, _____
Lord, __ 'n' I'm go- in' back home _to stay. _
Full
rake
T T


G7
Well,_ I'm
C7
leav - in' you ba - by, _____
Lord, _('n') I'm go-in' back home to stay. _
G7
Well, back a-
grad. release


D7
C7
home are no floods or tor - na - dos,
babe, ___ an' the sun shines a - ev - 'ry
rake
G7
C7
G7
G9
day. ___
sl.
rit.
N.C.
Free Time
P
trem. bar

Tablature Explanation page 26

Tune down 1/2 step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

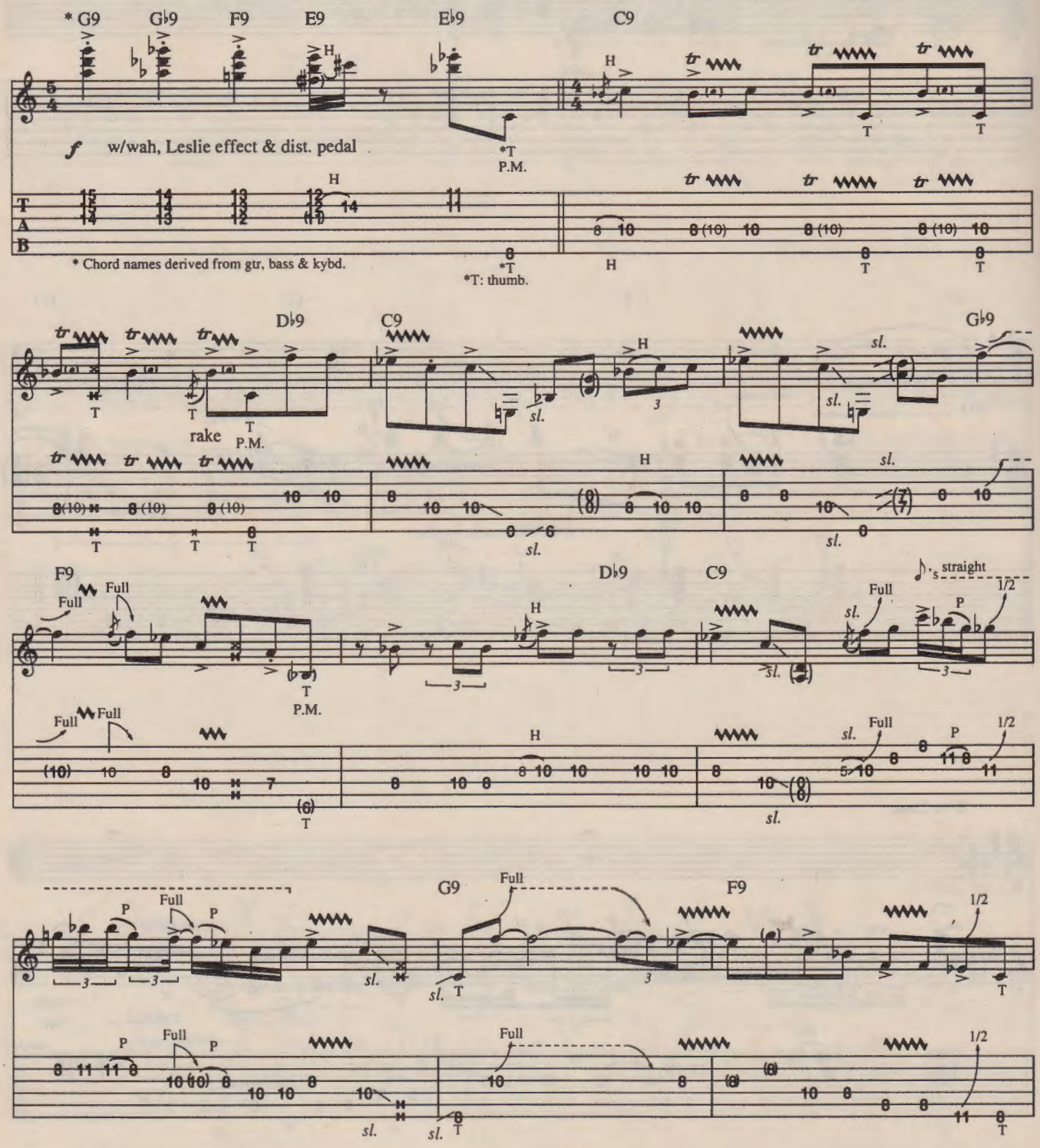
SAY WHAT!

As Recorded by Stevie Ray Vaughan and Double Trouble
(From the album SOUL TO SOUL/Epic Records)

by Stevie Ray Vaughan

Moderate R & B/Blues Shuffle

♩ = 120
Triplet feel (♫ = ♩³♪)



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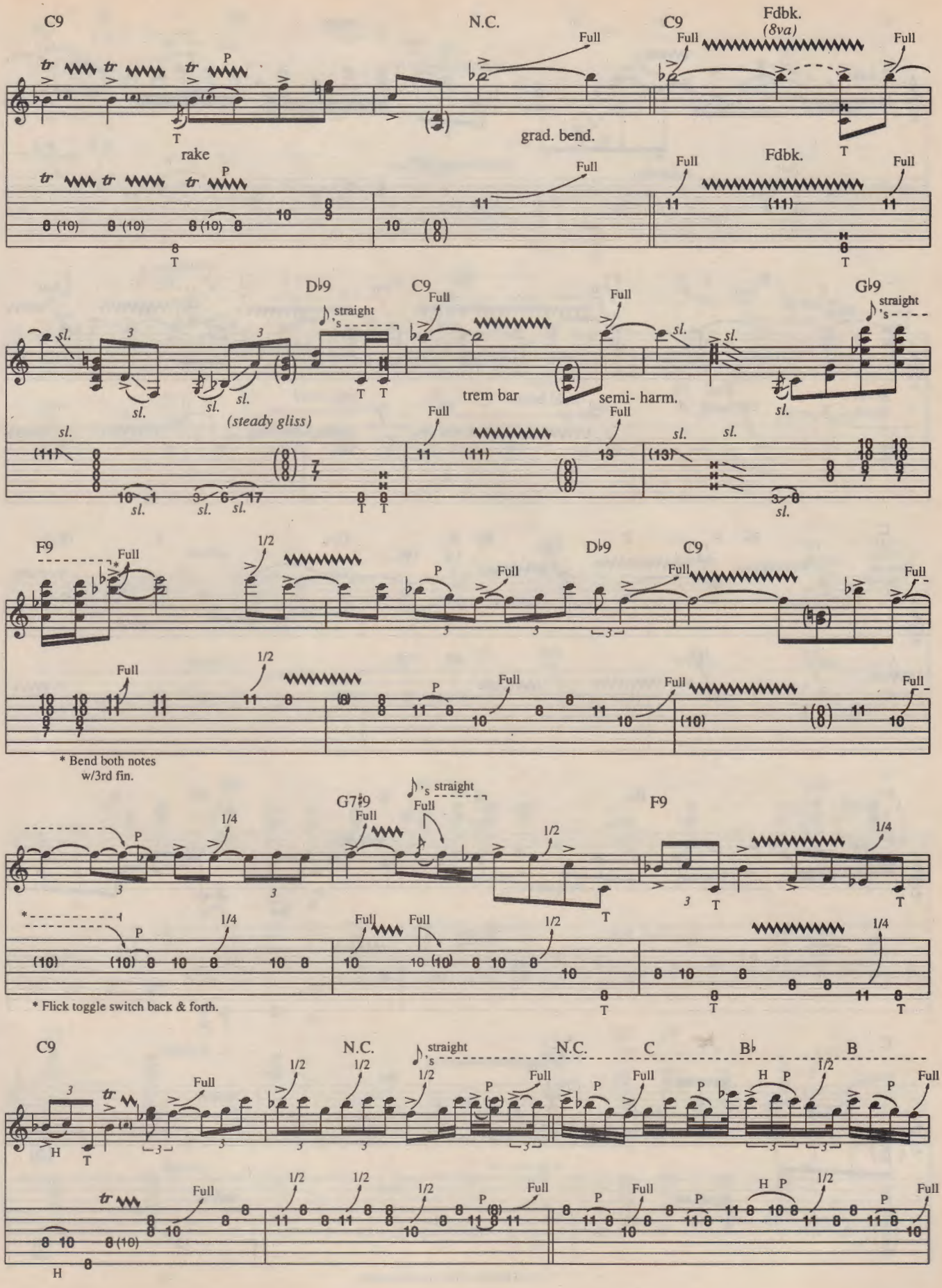
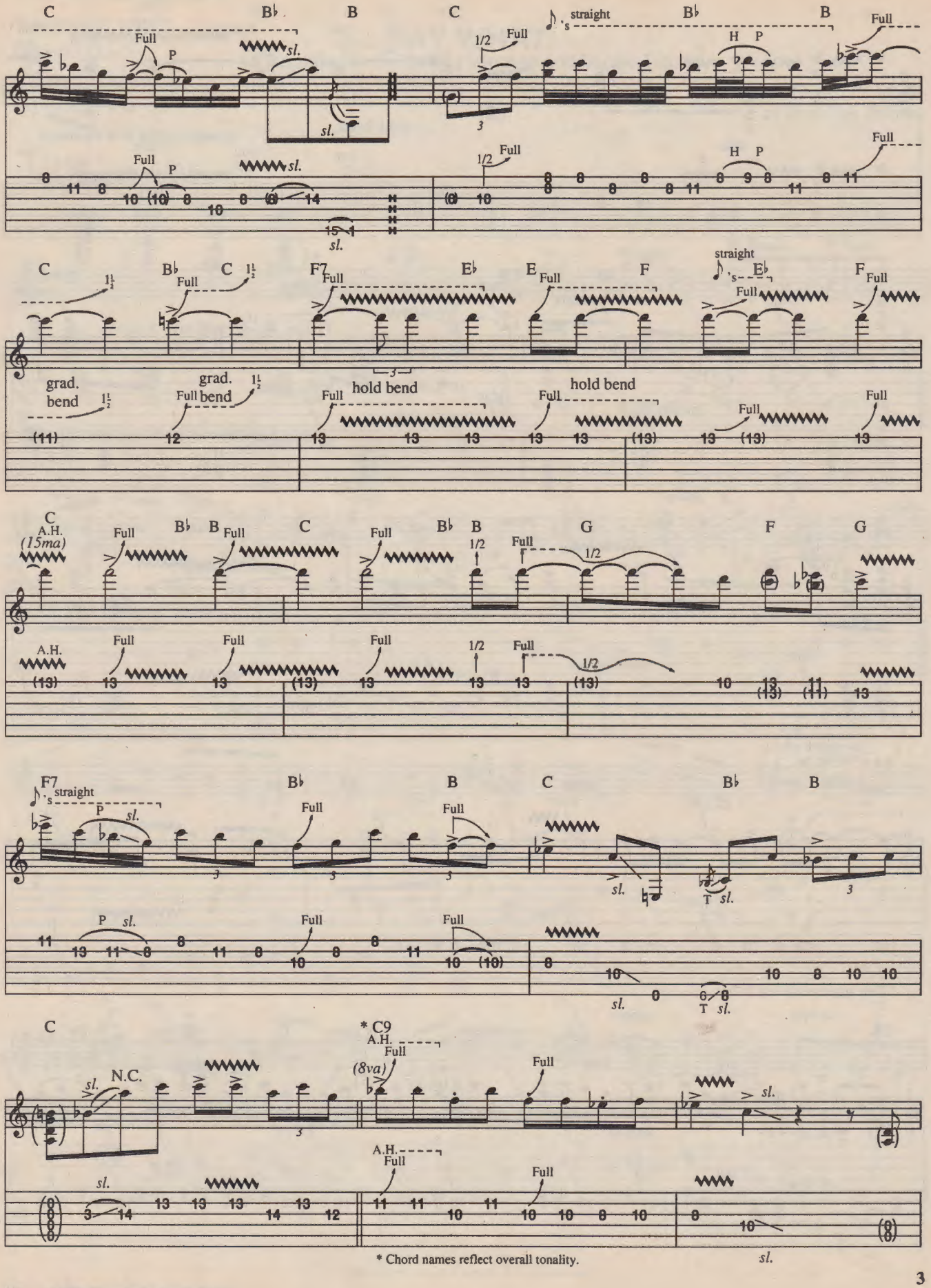
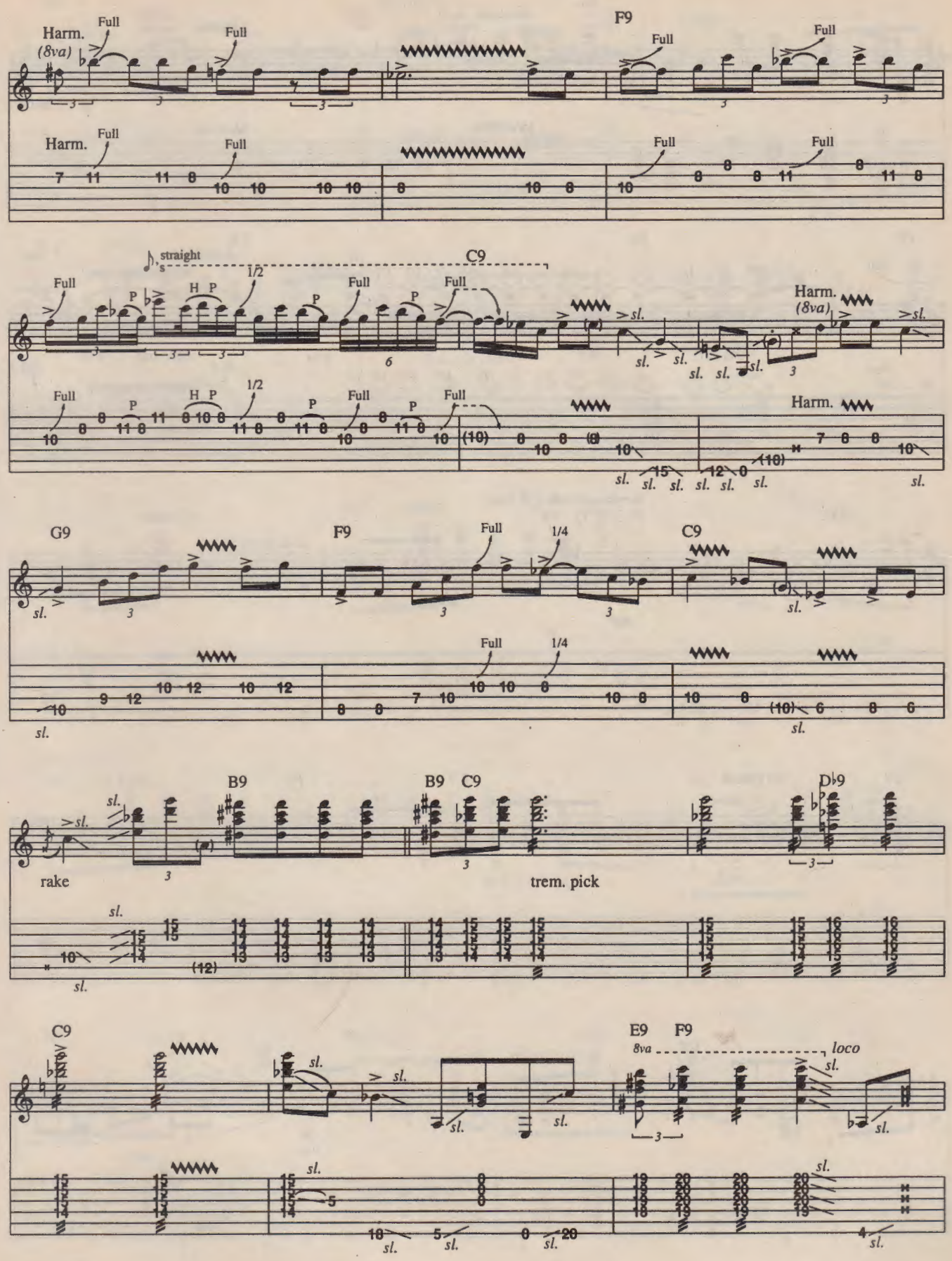
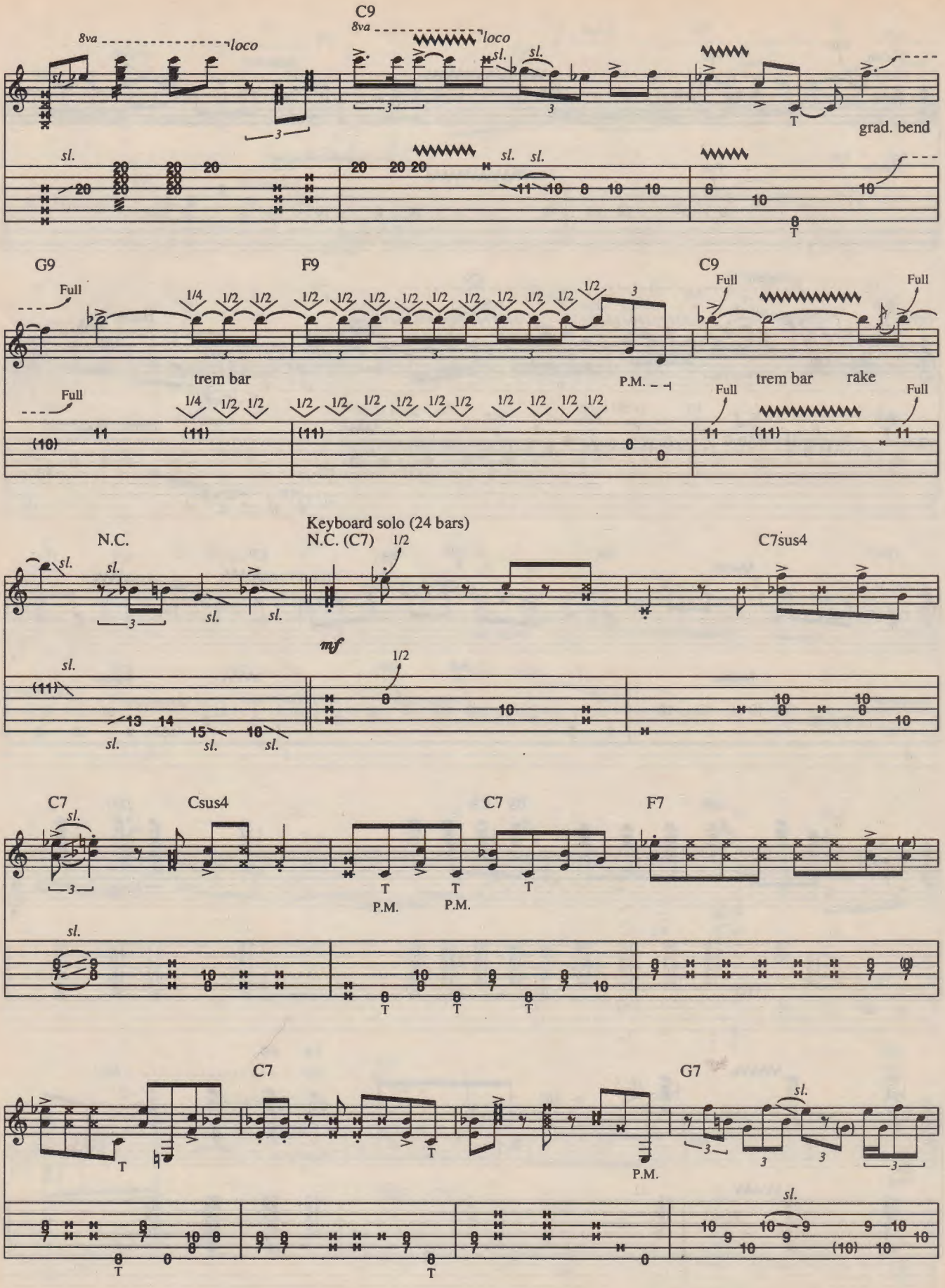
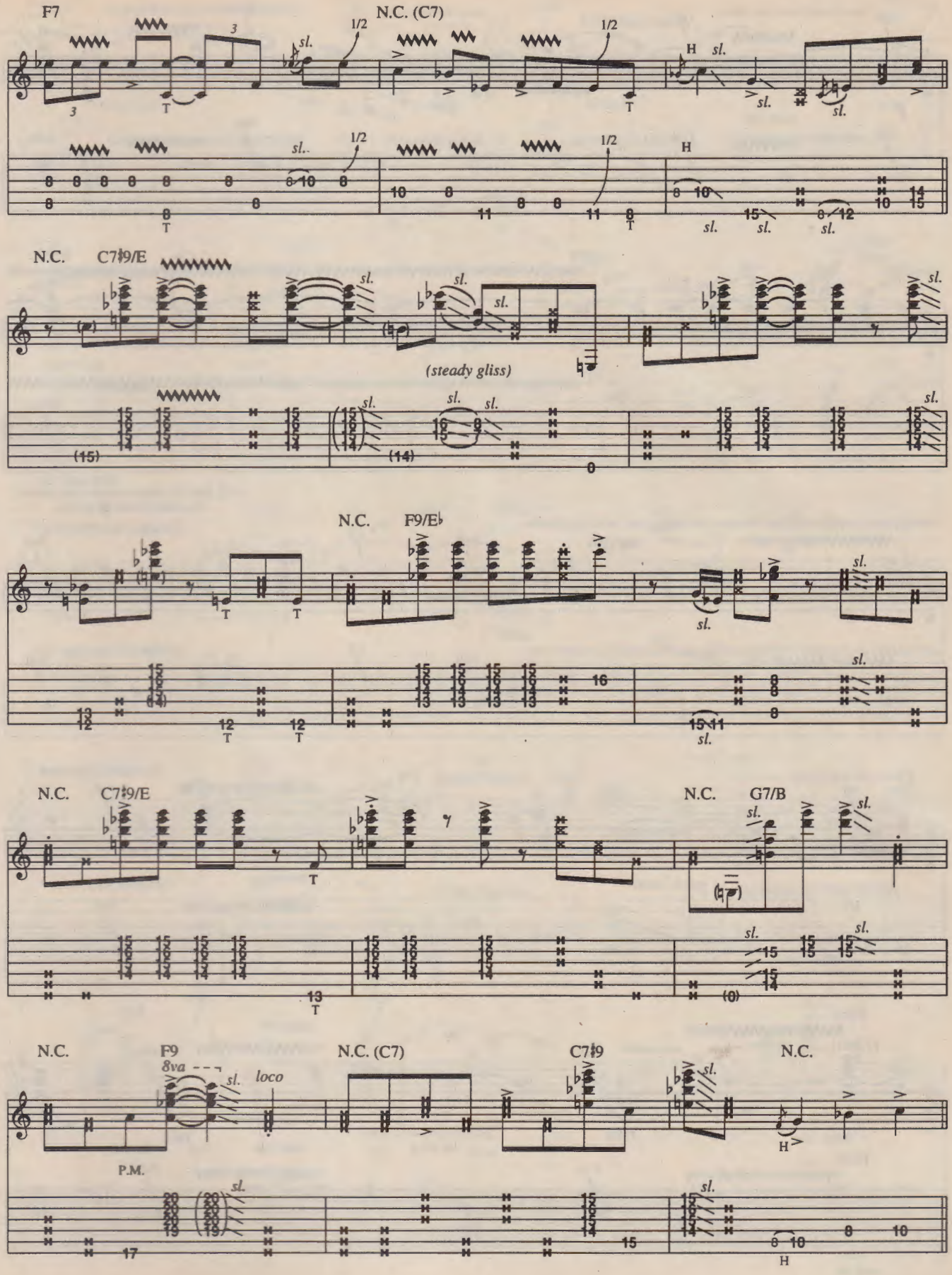

C9
N.C.
C9
Fdbk.
(8va)
Full
P
rake
grad. bend.
Fdbk.
D♭9
C9
G♭9
straight
trem bar
semi- harm.
(steady gliss)
F9
D♭9
C9
1/2
* Bend both notes
w/3rd fin.
G7♯9
F9
1/4
* Flick toggle switch back & forth.
C9
N.C.
straight
N.C.
C
B♭
B
H
H P

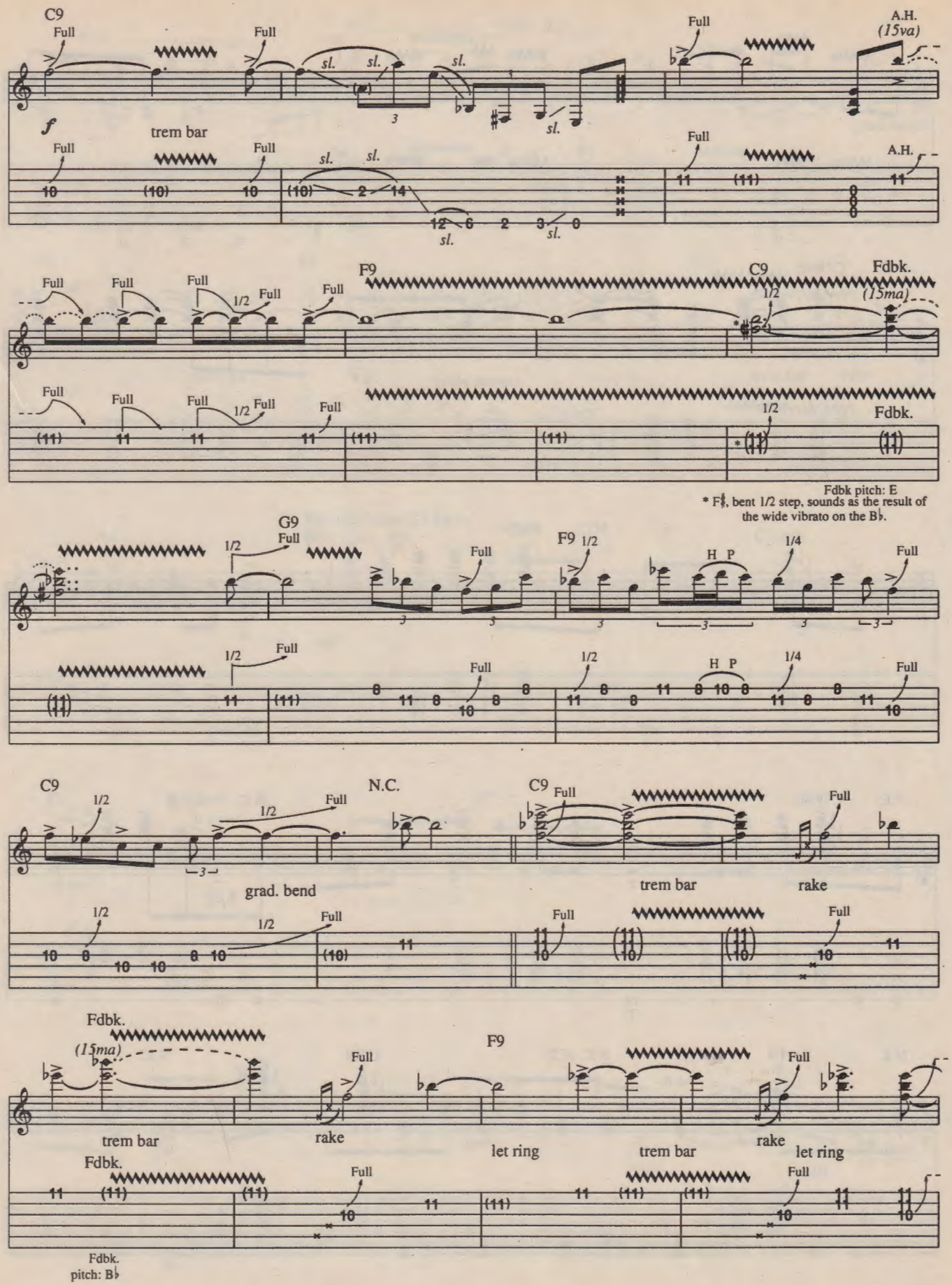


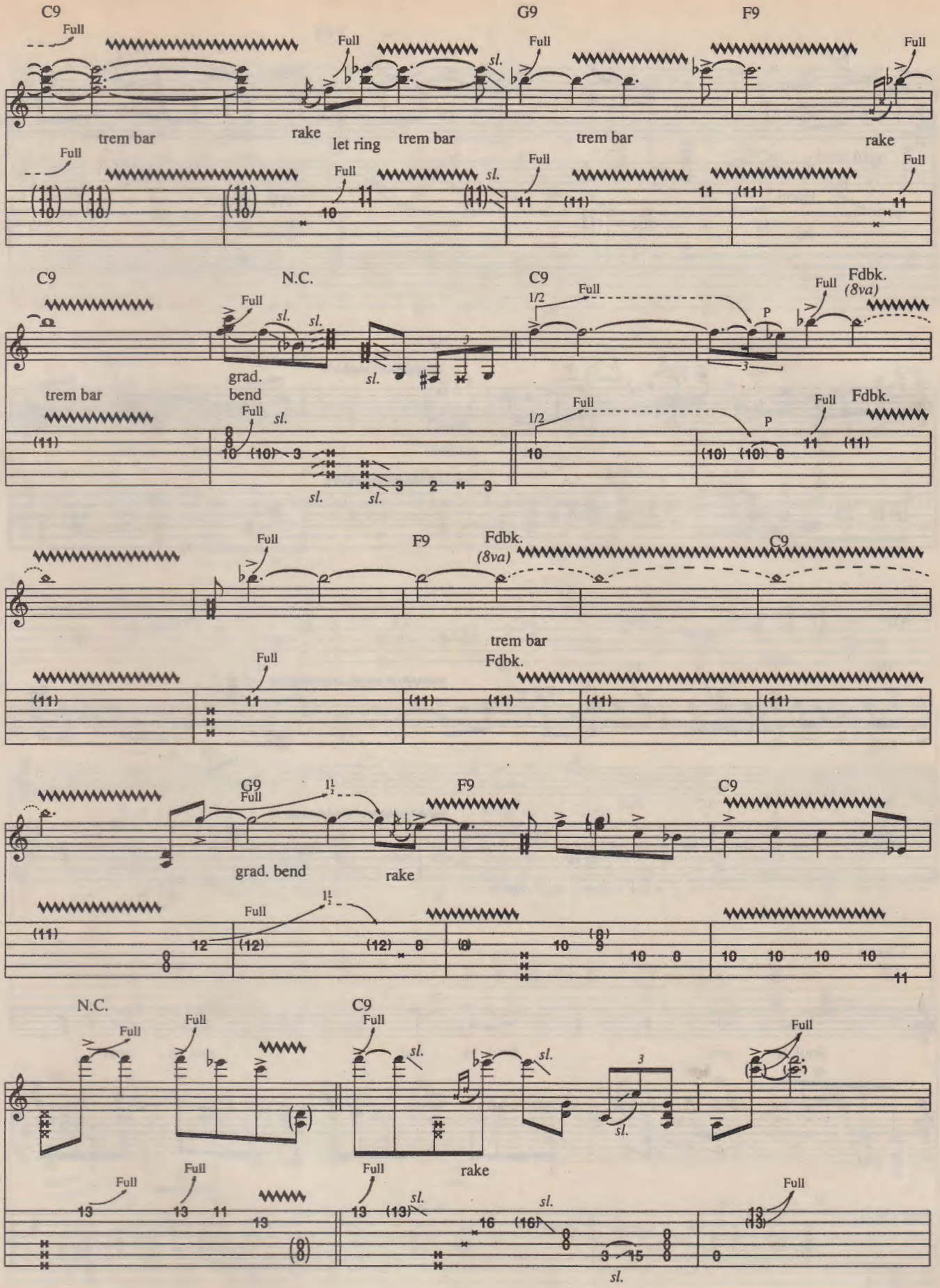
* Chord names reflect overall tonality.

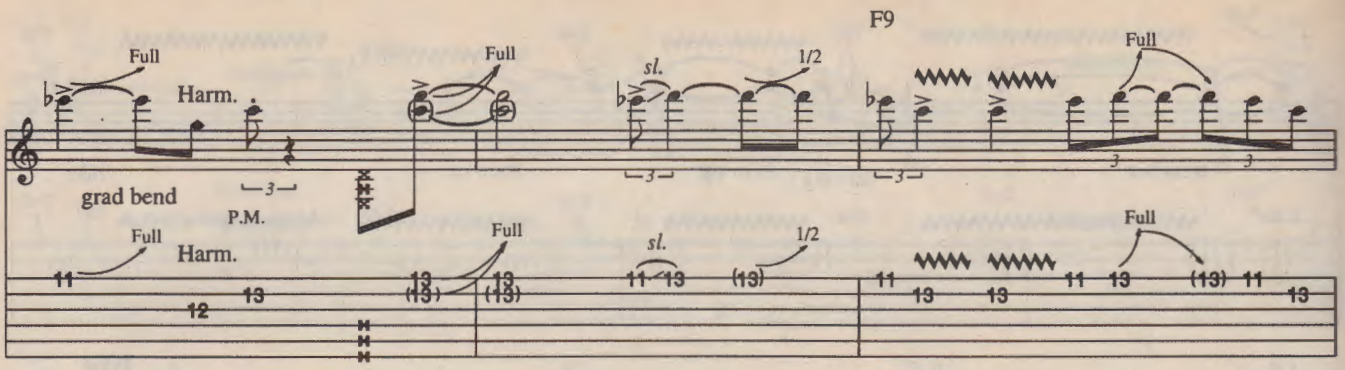

Harm.
(8va)
Full
Full
F9
Full
Full
Harm.
Full
Full
Full
Full
straight
C9
Full
P
H P
1/2
P
Full
Full
P
sl.
Harm.
(8va)
sl.
Full
P
H P
1/2
P
Full
P
Full
Harm.
sl.
G9
F9
Full
1/4
C9
sl.
Full
1/4
sl.
B9
B9 C9
D♭9
sl.
rake
trem. pick
C9
E9 F9
8va
loco
sl.

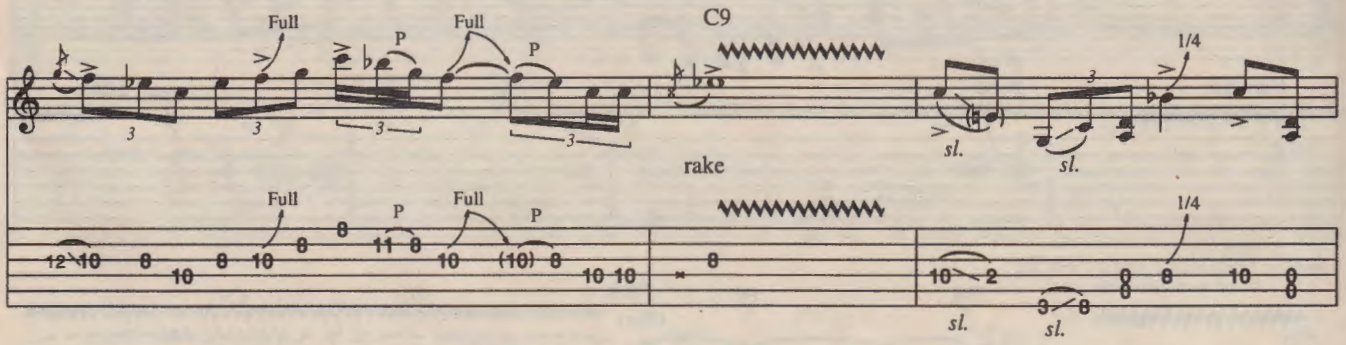

C9
8va
loco
sl.
grad. bend
G9
F9
C9
Full
1/4
1/2
trem bar
P.M.
rake
Keyboard solo (24 bars)
N.C.
N.C. (C7)
C7sus4
mf
C7
Csus4
F7
T
P.M.
G7

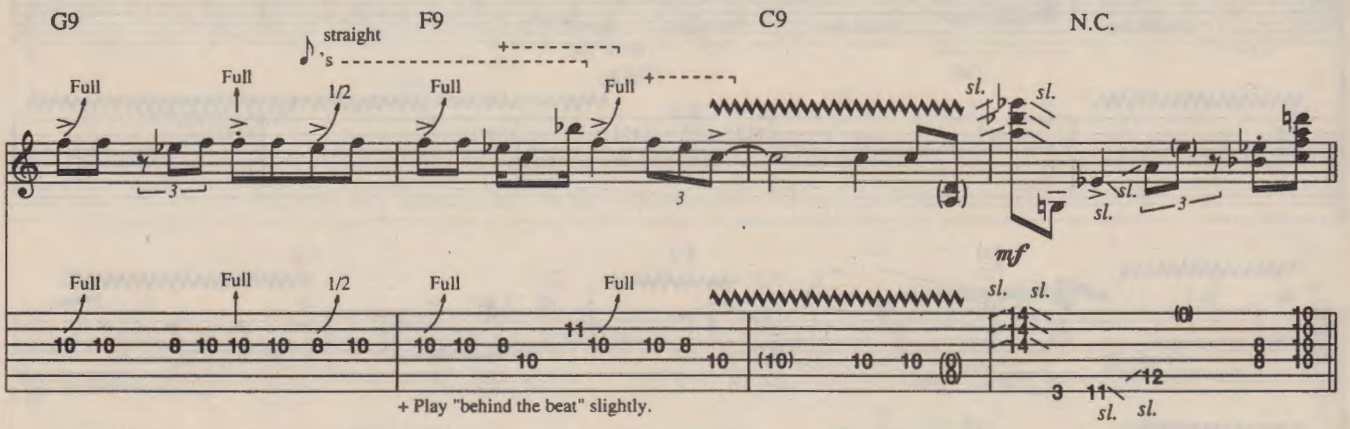

F7
N.C. (C7)
N.C.
C7♯9/E
(steady gliss)
N.C.
F9/E♭
N.C.
C7♯9/E
N.C.
G7/B
N.C.
F9
8va
loco
P.M.
N.C. (C7)
C7♯9
N.C.

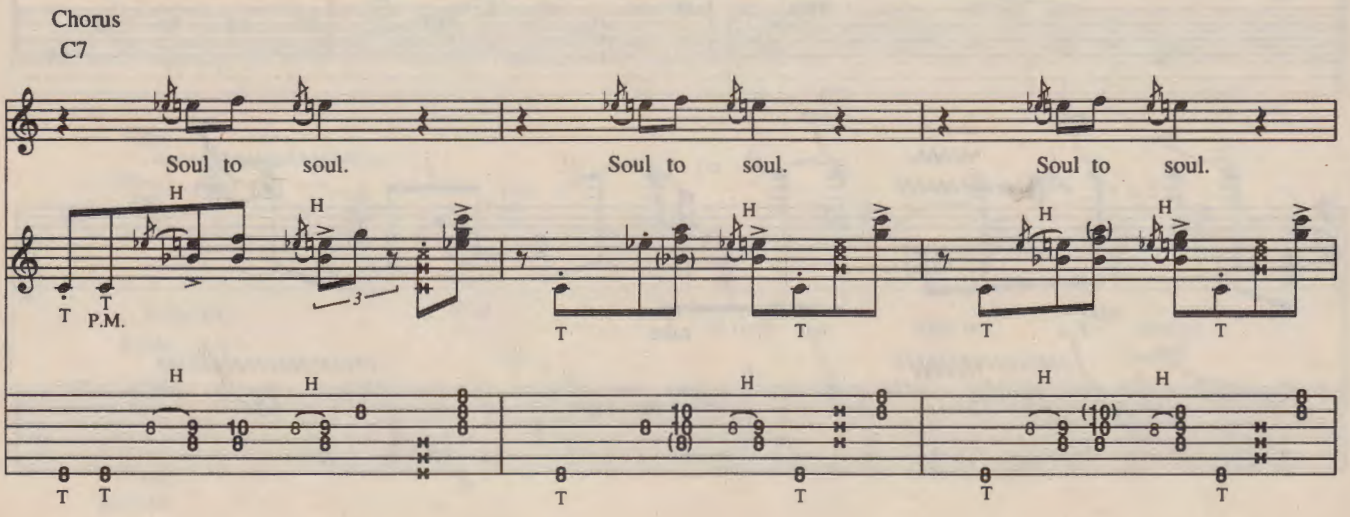

C9
Full
Full
sl.
sl.
sl.
sl.
Full
A.H.
(15va)
f
trem bar
Full
Full
sl.
sl.
Full
A.H.
sl.
sl.
F9
C9
Fdbk.
(15ma)
1/2
Fdbk.
Fdbk pitch: E
* F♯, bent 1/2 step, sounds as the result of the wide vibrato on the B♭.
G9
F9
H P
1/4
C9
N.C.
C9
grad. bend
trem bar
rake
Fdbk.
(15ma)
F9
trem bar
rake
let ring
trem bar
rake
let ring
Fdbk.
Fdbk.
pitch: B♭

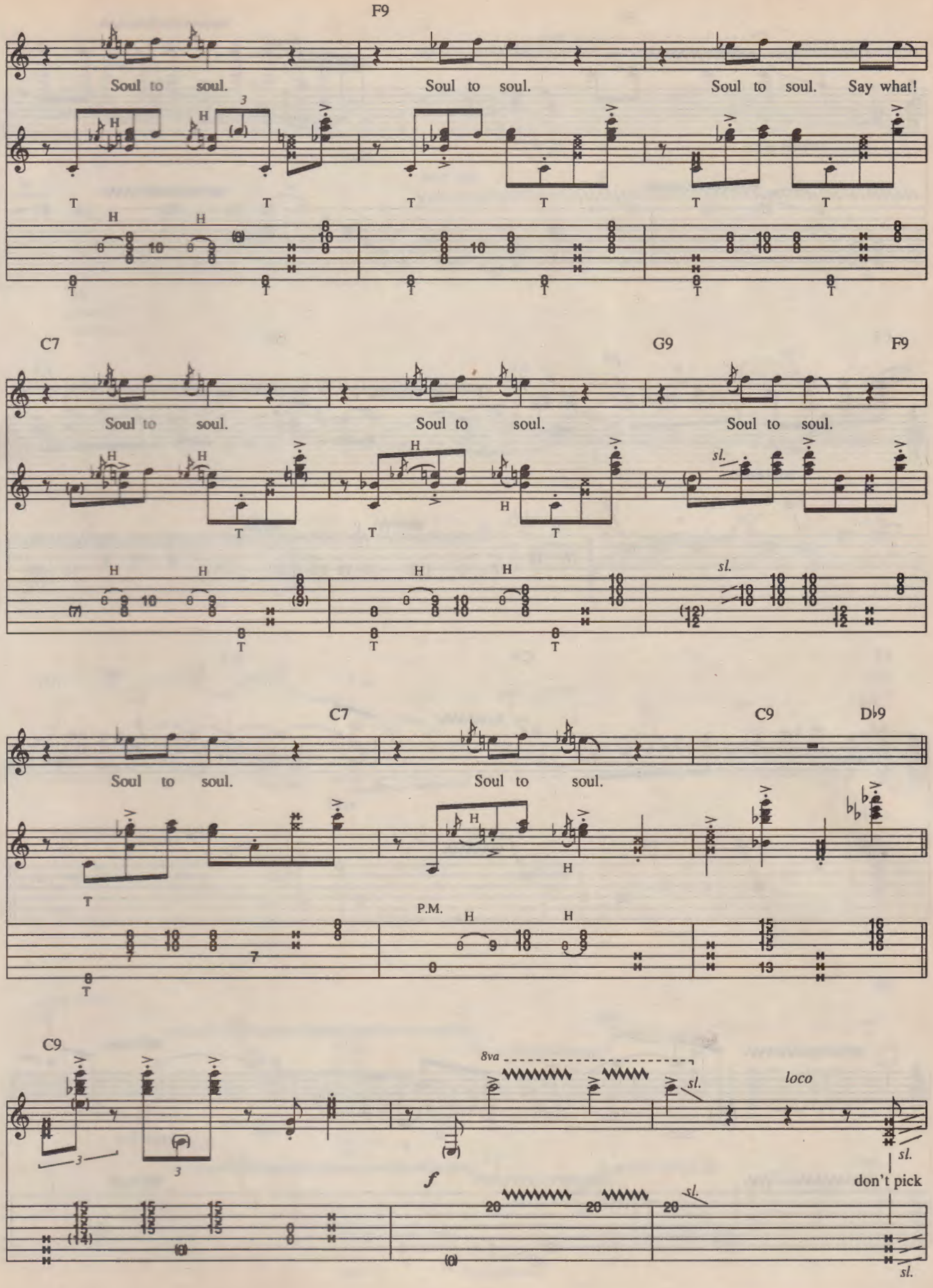

C9
G9
F9
Full
trem bar
rake
let ring
trem bar
trem bar
rake
sl.
C9
N.C.
C9
Fdbk.
(8va)
1/2
P
grad.
bend
trem bar
Fdbk.
F9
Fdbk.
(8va)
C9
trem bar
Fdbk.
G9
F9
C9
grad. bend
rake
N.C.
C9
rake

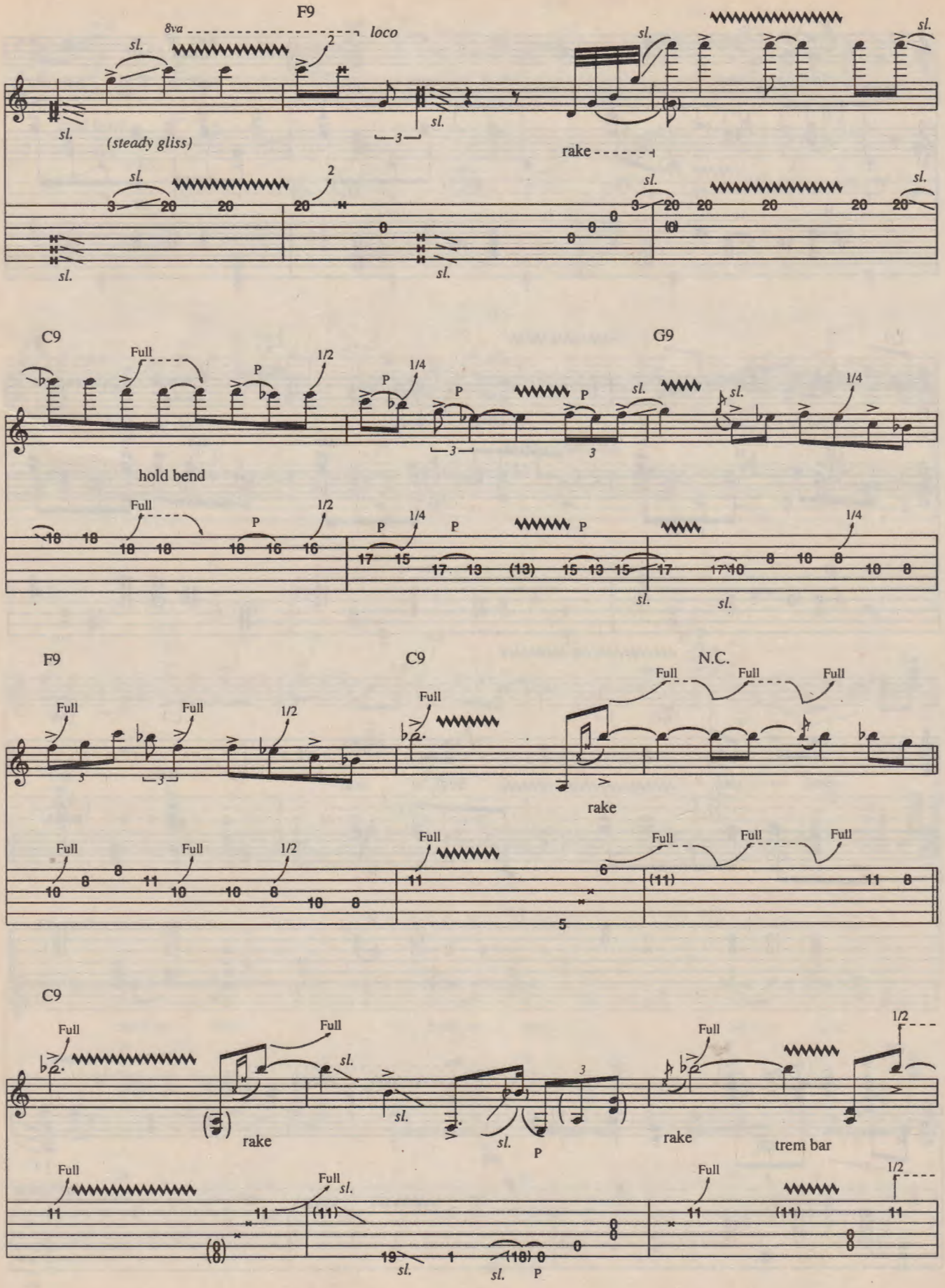

F9
Full
Harm.
grad bend
P.M.
sl.
1/2

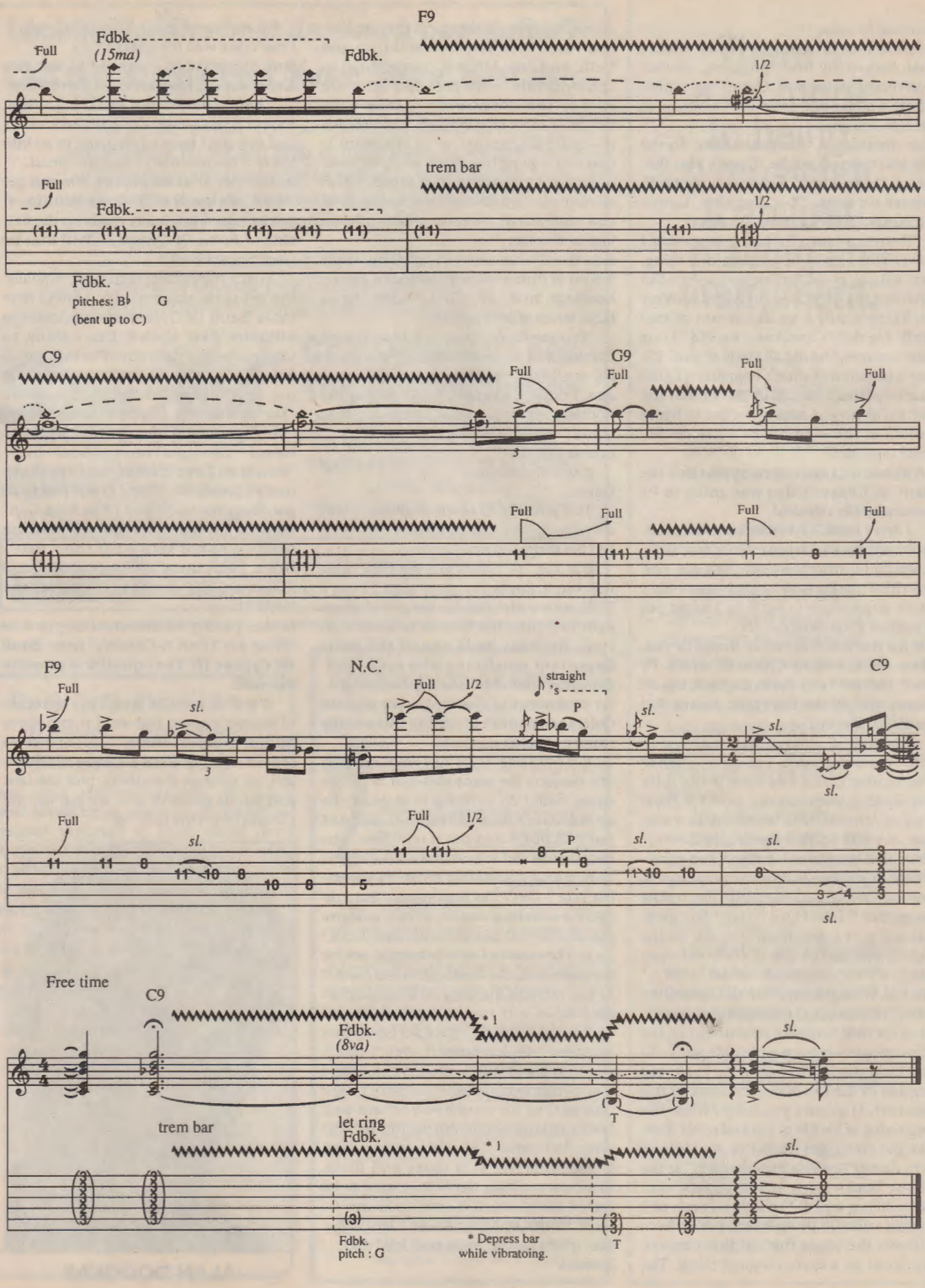

C9
Full
P
rake
sl.
1/4


G9
F9
C9
N.C.
straight
Full
1/2
sl.
mf
+ Play "behind the beat" slightly.


Chorus
C7
Soul to soul.
Soul to soul.
Soul to soul.
H
T
P.M.


F9
Soul to soul.
Soul to soul.
Soul to soul. Say what!
C7
G9
F9
Soul to soul.
Soul to soul.
Soul to soul.
sl.
C7
C9
D♭9
Soul to soul.
Soul to soul.
P.M.
C9
8va
sl.
loco
don't pick
f


F9
8va
loco
sl.
(steady gliss)
rake
C9
G9
Full
P
1/2
1/4
hold bend
F9
C9
N.C.
rake
C9
rake
trem bar


F9
Full
Fdbk.
(15ma)
Fdbk.
1/2
trem bar
Full
Fdbk.
(11) (11) (11) (11) (11) (11)
(11)
(11)
1/2
Fdbk.
pitches: B♭ G
(bent up to C)
C9
G9
Full
Full
Full
Full
Full
Full
Full
Full
11
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Continued from page 17

of good blues things. I'd rather release that. Something fresh, poignant, new for everybody to listen to. Out of the studio. There's some amazing shit in there, as you can imagine.

You mentioned "Cherokee Mist" to me the last time we spoke. There's also that "Keep On Groovin'" he plays by himself, where he says, "Los Angeles, Lower Alcatrazz." That's a beautiful piece.

There's a bunch of home tapes that I have. That would be a collector's thing. Jimi singing blues, writing songs—it's like opening his bedroom door and looking in. There's only a small amount of that stuff. He did "Cherokee," he did "Long Hot Summer," he did all kinds of stuff. It's just a question of what's happening in the marketplace, who's into Hendrix at the particular time...I mean, I've got to figure out all of those components to decide what to release.

I had heard a rumor at one point that the Band of Gypsys video was going to be commercially released.

I don't think it has the technical quality for commercial release. One more time, it would be strictly a collector's set. And the video market is so bad that it wouldn't make much sense to put it in. I might put it out just for collectors only.

Let me just run these other things by you. How about a compilation of all his TV stuff, like the Lulu show, the Dick Cavett shows and all the European shows that he played live on?

Unexciting. We use that material in other contexts. Listen, I'm doing a film at this moment, and I've been doing it for two fucking years already, called *A Room Full of Mirrors*. It is the ultimate documentary film on Jimi Hendrix with everything that you can think about in it somewhere, somehow, in its own chronological context. We're also poetically illustrating songs: For "I Don't Live Today," Jimi dedicates it to the American Indians, all the disenfranchised people of the world—you see it, it's very poignant. We did "1983...," we did "Foxey Lady," we did "Machine Gun," all illustrated from archival material, with Jimi jumping in and out in the chronological context of his life story. All the little pieces that have no basic use outside of their own context work in this context. It allows you to go from the beginning of his life to the end of his days. I've got the Singer Bowl; I've got video of him doing "Are You Experienced?" at the Singer Bowl—just a fucked up tape with an audience taped! About 20 seconds of it knocks you out! I've got little pieces from all over the place that, in this context, work out as a chronological thing. The whole Experience thing, on the road for two years, back and forth and back and forth. And now Mitch is cooperating, so consequently we're getting a lot more stuff in. That documentary is going to be it. I don't know how long it'll take to finish it—could be another year. The point is that that's going to include every element of Jimi that's hangin' out there. So, to answer your question, we're using all of that stuff within the context of a chronological life story.

Has there been any talk of doing what Rhino is doing with all of those Zappa bootlegs, to do an official releasing in large boxes of Jimi boots?

Noooo. *Radio One* was the biggest bootleg, and suddenly there's not a bootleg market. About seven or eight years ago, I did a thing called *The Best of the Bootlegs*, where we collected all the best tracks from all of the bootlegs.

I never saw that!

It never came out.

Damn.

The point is that we've done it and we've got it here, but...for what?

For the historical and ...

But the collectors are the only ones who buy it, anyway.

Well, as we discussed a couple of years ago, the question is how to deal with Jimi. Because he is one of the most important musicians who ever lived, along the lines of him being the rock guitar equivalent of Charlie Parker or John Coltrane, all of that stuff is historically worthy of being available.

It is available. What did Frank [Zappa] do? He took the same shit that is on the street, didn't do anything to improve the sound, didn't do anything to it, and just put it in boxes and put it out there. The best that he did was stop the bootleggers from selling it so he can sell it. Hey, number one, I don't like bootleggers, but I do like the activity going on. Who's going to put all that shit out for collectors? I can't do it. The minute I start putting it out for the collectors, the bootleggers will have it in two seconds anyway. All the collectors are bitchin' with me: "You got all this shit in the can! We don't care if we hear Jimi's mistakes!" All that bullshit. Well, *I* care if you hear his mistakes, man. And he cares if you hear his mistakes. He didn't want 'em out, or he would've put 'em out. We're talking about shit he did in 1967 and '68 and '69—he was alive. Unfortunately, with tapes and films, there's something that's supposed to be sacred about 'em. If it were up to me, I'd burn all the shit that doesn't work. But they might fuckin' hang me if I did that.

I would.

That's what I mean. The super freaks—I can't deal with the super freaks.

One other video I wanted to ask you about was the *Christmas On Earth* thing.

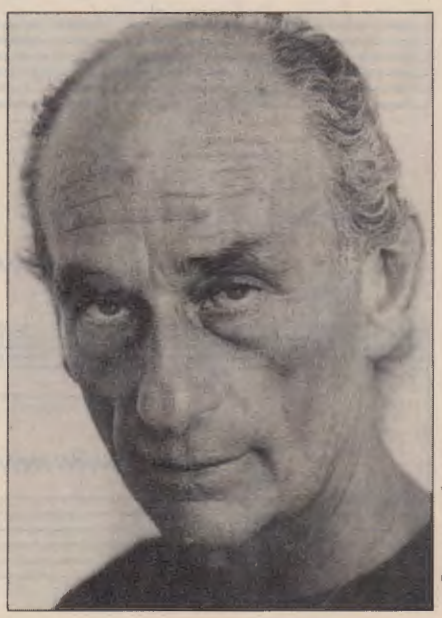
There's only three surviving songs. Two of them are on the Monterey video, and the one I have left is going to go into the new documentary I told you about.

In Europe, or as an import, you can get *Band Of Gypsys* with three additional tracks, which originally made up the first side of *Band Of Gypsys II*. Will that be coming out here?

That's happening right now. Actually, I've got to tell you the truth. I found nine more Band Of Gypsys tracks from the Fillmore East shows. I'm talking to Capitol about it right now. I've now got all four "Machine Gun"s, and I'm tempted to put a whole record out of just the "Machine Gun"s. Here's what we found: "Machine Gun," the first show, unreleased. "Changes/Power of Soul" [sic—"Power to Love"] from the first show; that's unreleased. "Stone Free," which we got, from the last show. "Machine Gun" from the last show, and another "Machine Gun"—I'm not sure what show that's from. Then there's "Earth Blues" and "Voodoo Chile" from the last show, and "Wild Thing."

Is the quality of this stuff as good as "Hear My Train A-Comin'," from *Band Of Gypsys II*? That quality was quite excellent.

It's all as good as that. They're copies of master copies, but we'll pump them up. I'm trying to convince Capitol that we should just take all of the Band of Gypsys shit, go through everything, pick the best and put as much of it as we can on one CD and forget the rest.



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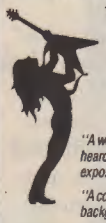

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Jim Cummins/Star File

Continued from page 10

I understand the question, but my feeling is he would use an idea, as you suggested, once or twice, the same way an artist would incorporate a technique into his painting and maybe not use it again for a few years. It's ammunition. It's part of the palette.

That's rare. Most artists would be happy to develop one voice.

He wouldn't stand still. Jimi was obviously a superbly creative human being and would always be moving on to the next thing. Bowie is an example of a person who doesn't stand still.

He still had his "periods," as did Miles Davis. You can like a certain period of these artists and not care for others. Jimi, on the other hand, did his changes within songs and records.

Yes, I can see your point. I think there is a consistency of ideas in his use of distortion, of which he was the master, and his use of the clean-sounding Strat. But there are other things like the Octavia and the use of harpsichords. The use of keyboards is fairly consistent too. It's on "Spanish Castle Magic," "Crosstown Traffic," "Stars that Play with Laughing Sam's Dice," "Burning of the Midnight Lamp..."

Who would play these keyboards?

In two instances, "Crosstown Traffic" and "Spanish Castle Magic," I showed him the chords from playing around in the studio. My background was classical music and then jazz. I was always fooling around with jazz chords and I was playing these augmented 9th-type chords. He said, "What's that chord? Show it to me." He asked me to play it on the track. I said "I'll show you the chord and you play it on the track." He listened to jazz a lot, [and] classical music. Wes Montgomery is where he got the double octave stuff from. He was a sponge. He would absorb a tremendous amount.

Music was more expansive then. Cream, Hendrix, Beatles, Stones, Who, Dylan all found great acceptance and all sounded unique unto themselves.

But look at the state of the industry. How many groups were there in '67 versus '92? There are hundreds of groups today. There weren't that many in those days. We've grown into this mega-business. The state of communication means the world has shrunk. There's more people listening to music. "Is the music any better?" is the question to ask. I admire Nirvana, Soundgarden, Smashing Pumpkins, Spin Doctors. There are millions of bands out there trying to make a living. Some of them are very good; some are innovative within the confines of what we're talking about. But is there a true original individual artist out there making music that is so original that he can turn your head around? I don't know. I'm hoping there will be one of these days, that our society will throw up another Hendrix or John Lennon. It's all been done before. All we're doing is reiterating, albeit with different twists, sounds, chord sequences, lyrics, and the times are different. Basically, it's been done before.

The potential for invention should be equal today as it would be in the '60s.

No, you know why? Because you and I are having this discussion and examining this phenomenon in detail and putting the microscope on it where we shouldn't. Just let things happen. If I go back to what I was saying before...true, the '60s were unique. We were fledglings. We were young neophytes. We didn't know what the fuck we were doing but we were having a blast. I was the young engineer with a strong musical background who happened to be in the right place at the right time. I was very fortunate and extremely lucky to work with a group of artists who formed the basis for what we're listening to today. But we didn't think about it in those terms. We thought about it, as I said, as music not a business. I'm a great believer in taking mistakes and developing them into something cool. Zeppelin are known for that. Jimi, too, to a large degree. We would work on a riff; I'd say "That riff there—stop, try that. Turn this one around." Chas [Chandler], in the beginning, when he worked with Jimi, would stop him and say "That riff you just played would be perfect if you just put it in this part of the song." A producer's role is really an editing process. He takes in all this information and picks out what he feels is the good stuff that will work well. Jimmy Page is a good example of a person who is self-disciplined enough to be able to do that. He'd take a riff that all of a sudden takes a funny twist by mistake, and he'd say, "That works great, let me develop that."

When you worked with Hendrix, did you sense it was special? I had no sense of history when I was at Woodstock, I just enjoyed it.

I was at Woodstock, too. I recorded the damn thing! Sense of history? In regard to Jimi, no. I was the new kid on

Continued on page 118

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Stevie Ray VAUGHAN

Following the dusty trail of Austin's latest and possibly greatest blues guitarist, from the Cockrow Hill Jamboree Skate Rink to David Bowie's outhouse.

by Ed Ward

Juneteenth—June 19th—is a very special day in Texas. By legend, it's the day that word of the Emancipation Proclamation reached Galveston Island. Ever since then it's been a day for black people to celebrate their own holiday, although, of course, anybody with a mind to celebrate is usually welcome.

At Austin's Liberty Lunch, a semi-outdoor club near the river, it's Johnny Copeland doing the celebrating up on stage, while a salt-and-pepper audience dances and shouts encouragement on the sidelines. Suddenly Copeland announces, "We got Stevie Ray Vaughan comin' up on stage, so now we're in for some real double trouble!" And sure enough, up comes a kid in a silver-belly cowboy hat, who plugs in and starts a guitar battle that nobody's going to win except the audience.

Stevie Ray would have been spending Juneteenth somewhere else if things had turned out differently and he was still the lead guitarist in David Bowie's touring band. But that whole matter has gone by the boards and Stevie's got his own album, *Texas Flood*, made with his own band, Double Trouble, out on Epic now, and he's preparing a tour to show the world he's nobody's sideman. The latest in a long line of Texas-born superguitarists that probably started with Johnny Winter (whose former bassist, Tommy Shannon, plays with Double Trouble), Stevie Ray Vaughan is prepared to kick some ass.

Vaughan was born 28 years ago in Dallas and got a guitar "with cowboys and Indians painted on it," as he remembers it, when he was very young. He graduated into the real thing in almost no time, largely because his older brother, Jimmie (who is the guitar power behind the Fabulous Thunderbirds), was getting into things in a serious way.

"He influenced me a whole bunch, for years and years," Stevie Ray says today. "His guitars were around, he brought home records that I couldn't help but like, and I grew up with it all. There wasn't any competition between us; that's mostly in other people's heads. I mean, we were brothers, but as far as musical competition, that's not true." Among the artists on the records Jimmie was buying were B.B. King, Guitar Junior and, yes, Johnny Copeland.

Stevie Ray's career started with a band called the Chantones. "We played at the Cockrow Hill Jamboree Skate Rink," he laughs. "I guess I was seven or eight years old. We finally figured out we couldn't play—any of us! Tommy Shannon was in that band, too." (Shannon denies this, but not strenuously enough for anybody to believe him.) His next band was the Epileptic Marshmallow, which may have had the worst name in Texas rock'n'roll history.

"We played National Guard Armory gigs—sloe gin and apricot brandy and daddy's bourbon if you could sneak some into your flask—opening for bands like the Mystics. After that we played in some dives like the Cellar, the Funky Monkey and the Fox, where they had fake alcohol and strippers. We'd play from 10 to 6 a.m., usually alternating with another band, which meant we could sometimes pick up another gig on the side. By that time I'd named the band Blackbird. It was somewhere between what we do now and a sort of Allman Brothers/Cream thing."

He'd also spent some time in 1968 and '69 playing bass in the Texas Storm, the band that began to bring his brother Jimmie some acclaim, but left when Jimmie's regular bassist came back. The Storm played Austin fairly regularly, and it may have been optimistic reports from Jimmie that caused Stevie Ray to relocate Blackbird to Austin in 1972. Not that Austin was wild about pyrotechnic guitar in '72. Willie Nelson had just moved back home and anybody with a plug-in guitar was probably trying to emulate Waylon Jennings rather than Jimi Hendrix. Blackbird played a lot of gigs in the heavy metal club Mother Earth as well as at clubs on Austin's black and Mexican East Side.

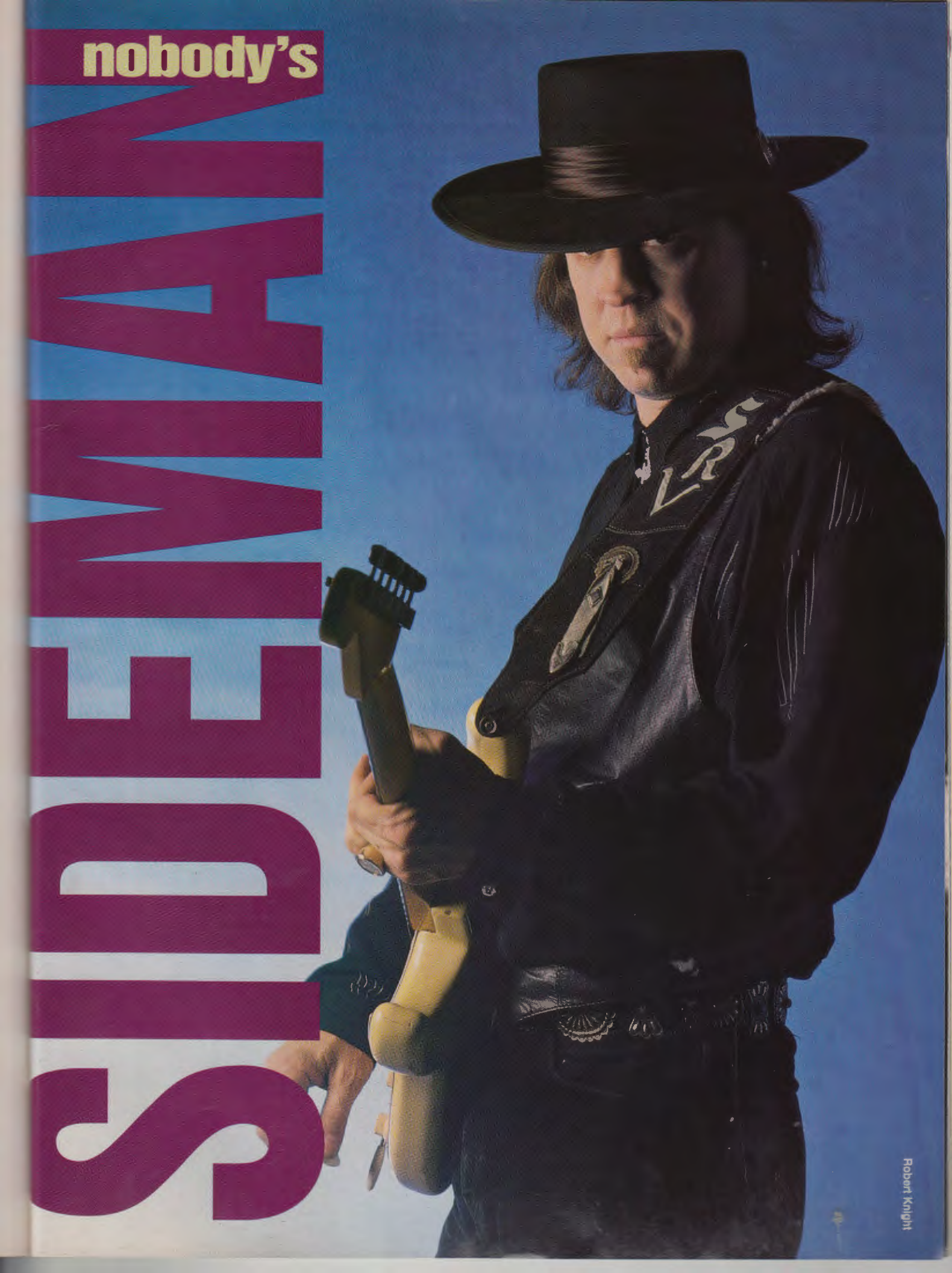
"We never did play Armadillo World Headquarters," Stevie Ray says, referring to Austin's best known beer joint of the era. "It was hard to get gigs there."

In fact, work was so hard to get that he broke the band up and went to work with former Leon Russell buddy Marc Benno in his band the Nightcrawlers. The band went to L.A. and spent a lot of time in the studio "making a record that never came out," Stevie says wryly. Upon returning to Austin, he joined the Cobras, Austin's longest-running blues band, an outfit that has featured most of the finest players in town at one time or another. He stayed with them from 1975 to '77, before starting his own band, Triple Threat, with W.C. Clark and Lou Ann Barton. "Oooh," he says today, "that was a mess. Everybody wanted to be the leader at once." It went the way most bands with that many volatile egos go, and then Chris Layton, Stevie's current drummer, showed up on the scene, and Double Trouble was born.

"At first we had Chris on drums, me, Johnny Reno on sax, Lou Ann on vocals and Jackie Newhouse on bass. We got along fine for a while. But with the

Continued on page 117

nobody's SIDEMAN



Robert Knight

STEVIE RAY VAUGHAN

PASSING THE HENDRIX TORCH ON TO A NEW GENERATION

by Jim Fahey

(Courtesy Neer Perfect Productions)

A common factor in the lives of most guitarists is that somewhere along the way another guitar player sparked their desire to play. Imitation and copping licks is the way many of us learned the instrument, developed technique and first made music. The hard part is what comes next: How do you respect your influences but at the same time break away from them and develop your own voice? Few guitarists have been as successful at this feat as was Stevie Ray Vaughan, whose love for and understanding of Jimi Hendrix's music was well documented on record with "Voodoo Child (Slight Return)," "Come On" and "Little Wing." Yet there was never a question that Stevie was his own man, his own voice. Because Stevie reached for the spirit of Jimi's music without aping his licks, he made Hendrix part of the Stevie Ray Vaughan legacy and himself a contemporary messenger for another generation to discover Jimi's music. In this never-before-published interview from July, 1990, Stevie Ray Vaughan discusses his own music and its relationship with the music of Hendrix.

W. A. "Bill" Williams/The Image Works

W. A. "Bill" Williams/The Image Works

Steve Kalinsky

How's the tour going right now? You're out with Joe Cocker?

It's going real well. To me it seems like it makes a lot of sense. His influences are a lot of the same as mine and he just happened to be able to go towards Ray Charles a little heavier than me, you know?

Did you ever tour with the Thunderbirds?

Oh yeah.

So now your brother's left the Thunderbirds.

Yeah, Jimmie wanted to take a break. He'd been with the Thunderbirds for 15 years and on the road most of that time. I can understand it. He wanted to go home and hug his wife and his daughter for a bit, and work on his car.

And you're working on an album with him?

Yes we are. We're just about through with it [the resultant *Family Style*] I believe. When I leave here, I'm going to the studio to hear some of the mixes and go through some of the guitar parts that I've done on a couple of my songs and see where I really feel like we're at.

Isn't this a longtime dream for you to record with him?

Yeah, and it's really fun because for so long Jimmie had his band and I had mine, you know, and it was kind of like everybody wanted to know why we didn't play together. Jimmie put it like it was kind of like having two organ players in a band. But we had always actually wanted to do something, and now we're getting to do it. One thing that's come out of it that's real neat for me is that I finally realized that we hadn't had this much fun or been around each other this much since we were little kids. Sometimes that comes out and it's like two little kids in a car having fun. We had a lot of fun doing this thing.

When you listen to the two styles of guitar, if the last name weren't the same you would not think you were brothers. You're both blues players, but it's a different formula. You might think, "How are these guys ever gonna play together?" But he's your older brother, and he sort of taught you to play.

He definitely got me started and then somewhere along the line showed me that I'm supposed to learn myself, and I'm glad he did. He's probably my biggest influence for many reasons. Mainly because when he first started out, I watched him a lot and it was so easy for him to learn and pick up what he picked up that it just didn't seem like it could be hard. You know, that's like, I'm glad a bumble bee didn't know he can't fly. It was kind of the same theory.

Were your folks fairly supportive of you guys going out?

Yeah, most of the time they were very supportive. Jimmie left home when he was 15 to go play on the road and here I was, 12, and doing gigs and they're going, "Uh-oh, here he goes too." It got kind of rough there for a little bit. They didn't really want me to be taking off at 13, so it was a little bit tenuous there for a while. For the most part they've been very supportive.

Would you say that you are steeped in the Texas blues tradition?

I think Jimmie more than myself. I think that 'cause of the records and everything that Jimmie brought home and the big switches that were going on in the music scene when I started playing, which is a little bit behind Jimmie. All the influences were so much more varied. It used to be more of a regional thing, all over the country, different regions, and it got to be more like trading out information when the English blues boom scene came on and then of course the Beatles and that whole influence came in. I was getting all of that at the same time that Jimmie was bringing home Muddy Waters, Jimmy Reed, B.B. King and Buddy Guy. I got all those influences at once, so it's not so much just a Texas thing.

How did you first get hip to Hendrix—where did you first hear him?

My brother found a demo 45, a demonstration copy, in a trash bin at a rock TV show that they were doing in Dallas. He brought it home and put it on the stereo and we both creamed our jeans and I've never been the same since.

Do you remember what the song was?

Things like that happened more than once. I even found my own demonstration copies in the trash, too. It was something off his first record.

So you got hip to him right around that '67 period where he first came out with *Are You Experienced*?

I had heard him before with the Isley Brothers but didn't know it. I don't know whether he was on any Little Richard records or not, but I'm sure that I had heard him before and just like a lot of people, didn't know.

He clearly influenced you a great deal, not just in the playing, but even the style. Can you talk about that a little bit?

I just thought he was the greatest thing I'd ever seen. I never got to see him live, but I was influenced by his music, his style, his attitude, what he was looking for—or at least my interpretation of what he was looking for, which was growing from the inside out. And I was also influenced by what killed him. I got hung up in that same kind of shit, you know.

Well, fortunately you didn't have to pay the same dues on that.

Another thing that really struck me hard was a lot of the same influences that I had musically were his influences as well. That's probably what made it a little easier for me to pick up some of the things that he plays.

How would you describe his playing?

I don't know, it's just wonderful.

Would you say you were more influenced by the blues things?

Not necessarily, you know. A lot of what he had was what was exciting about all these different other people. He just kind of knew how to put that whole puzzle together and make it snap.

Why did you decide to do "Voodoo Child (Slight Return)"?

Just liked the song, man. Some of the distance that people put between playing music and playing Hendrix's music is kind of strange to me. Why isn't it just as accessible as Chuck Berry or B.B. King or Albert King or Bo Diddley? Granted, it's hard to play and there's a lot to it. There's a lot to understanding what he's doing and I don't even begin to know how he did some of the things he did, but that didn't mean I shouldn't try.

You put a stamp on it, like, "This is me." There's a boldness that you approach any of those songs with. A lot of people would go "This is Hendrix." But you came out and played it and said "Take this."

The way I see it, that song was like his version of his own thing, doing like a

"Mojo" by Muddy Waters. It was just his version of what the whole thing was about. It was him doing it off the top of his head, probably doing "I'm Bad" and here's the way it goes. Somewhere I had gotten the idea that they had gone and recorded the slow version and then were about to leave and there was a camera crew or something that wanted to film something of him in the studio, so they just kind of went back in and went, "Here's this," you know.

Is that your favorite Hendrix tune? Do you have a favorite Hendrix tune?

It depends on what day it is, man. Today I've been listening to *Axis: Bold As Love* and *Are You Experienced*, both albums. Just woke up this morning and that's what hit the stereo. And his records always sound different to me. As much as I've heard them and as much as I think I know about them, every time I listen to them, they strike me as different. That's one of the things that I really like about his music. I still have no idea where he's coming from or how he puts this together and goes "Well, here" and it seems like nothing to him.

I don't think he would have released all of the music that has come out after his death. Do you agree with that? But there's pieces of it that get that nut. Certainly the *Cry Of Love* album was pretty much done when he died.

There's just a lot to what he was trying to do and I don't think that we've really got a clue as to what he was trying to get to. No telling what he heard. Because from what I understand, when he realized that he couldn't play what he heard on the instrument that he was using, it kind of put a damper on things, and there's no telling what he heard. There's just no way to imagine.

Imagine if he could have gotten ahold of a Chapman Stick or some of the new technology. He'd still be blowing our minds.

Sure. And he was getting more into the jazz field and the way he approached it was just as cool as anything else.

He was talking to Miles and cats like that.

And I heard some things that he had. It's just stuff that wasn't put together yet. I don't know the names of them or anything. It reminded me of Pharaoh Sanders and real soul jazz. I'm still amazed by the man.

Can you elaborate on the pre-Hendrix guitar and post-Hendrix guitar?

He just kind of ripped it wide open. Where all of his ideas came from, I don't really know. He just seemed to be able to play the whole instrument. It wasn't just notes anymore, and he didn't necessarily stick to making a guitar have anything to do with a guitar. With the way he played it in a very melodic way and musical way, he seemed to ignore frets and things like that. It turned it into something else. It was like he played the whole thing, you know. A lot of real modern players just play whole solos of noises now. But not with the depth that he could do that. I try to make noises here and there and sometimes they come out, but the best ones just come out. It seems like he was kind of in step with that. He knew what he wanted to hear and somehow he knew how to get that as he went.

Have you ever tried to play left-handed?

I can play some strum backwards, but not picking with my left hand and fretting with my right. It's like neither hand will work at all. If I think about it, that's pretty much how it was when I first started playing, so if the necessity came to it, I probably would. That's where I'd go next.

I imagine you would. I have no doubt about that.

Either that or really get into slide.

Are you sort of surprised by the blues resurgence of the Eighties?

No. It's a welcome thing. Hopefully we can get some of the simple, meaningful part back into it. I don't know. In my opinion, Robert Cray is doing a lot of that. He's got probably more soul in his singing than a lot of people that I hear. When I go see him it amazes me, 'cause the influences are real deep. For instance, say you play a Chuck Berry song. Everybody thinks they go a certain way, you stop and listen to the song and it has nothing to do with *dada dada dada dada*, you know, but that's just what has been passed on through players who really didn't listen to it. That's a lot of what goes on with the blues that are making the radio. That's one thing that I hate about when I listen to myself, 'cause I catch those things and it's like I wish I had a V-8. I mean the motor!

Can you see where blues might be going?

Not necessarily. 'Cause I can't see tomorrow any better than anybody else. I just hope that the music is taken seriously. That doesn't mean it can't be fun, but it doesn't mean that it should be just skimmed over and called the blues because it's got three chords and so it's in key and it's the speed. There's too many things going on in life that are hard to deal with, that are harder to look at. That's what the blues is about. As far as I can tell, it's a way to tell somebody what's going on. By doing that, either whoever's listening can relate to what you're saying because it's the same thing that's happening to them, and as a result they feel better, or it's worse than what they've gone through and they go, "Well, this is worse." Well, at least somebody understands and feels better. Then there's the heavy side of life, you know, when that party's over. That's blues, too, because you grew from it.

Are there any guys that you listen to now that are not well known?

Denny Freeman. I'm a big fan of Denny Freeman. And he's one of these guys where there's not many like him. He plays everything from the wildest....We call him Mr. Razor Blades a lot of times 'cause his tone can be so much like a rusty razor blade, and his ideas are so raw. Sometimes there are things that you go "That sounds real familiar" but sometimes it's like, "Where'd that come from?" There's so many sides to his playing. He writes and plays everything from really deep jazz to just the funkiest stuff I've ever heard. If he doesn't have the money to make a record and he feels like he needs to make one, he'll go and hock one of his guitars, take that money, go buy some studio time, and then play a couple of gigs, get his guitar out of hock, hock it again, go buy some more studio time, and just keep going until he finally does the record. And it's that kind of determination that makes things right, you know.

That's a far cry from a lot of cats who are talking about "As soon as we get the contract..." Sounds like he's saying "Forget the contract, let's go make a record."

And he makes records just like he wants. It has nothing to do with somebody telling him what to do or what's on the radio or what's popular. And in a real neat sense, that's why his records are becoming a little more popular—because they're real. They're just him, and I really respect him.

If the radio can play you and you're playing the blues and they play Robert Cray, even though it's a different kind of blues, why can't they play Jimmy Reed?

I don't know. I don't know. It doesn't make any sense to me. About the time that Jimmy Reed, for some reason, was no longer Top 40, it was just a real quick change. I guess the world needs to change to keep going, but there are some things that just sound right on the radio to me.

It's funny, because a cover of one of those guys will make it, but they won't do the originals.

Let's face it, there are lots and lots of musicians who came up with this style of music that are still kicking constantly, and can't get a record deal. Some of them can't even get a gig, and it doesn't make any sense to have young white punks like myself on the radio making all the money, when the people who came up with the music in the first place—and still are—and are still very much the real thing, are not getting listened to at all.

Brian Lance Carr

Jonathan Postal/Retna Ltd.

STEVIE RAY VAUGHAN

Into the Soul of the Blues

by John Stix

Screaming out of Austin like the Texas twister he portrays on the album cover of *Couldn't Stand the Weather*, Stevie Ray Vaughan has become a hero in the '80s by shedding fresh light and spirit on two fundamental elements of rock'n'roll: the blues and Jimi Hendrix. In this post-Eddie Van Halen era of guitar playing, where modern greats develop new techniques and sounds, either reshaping the way we play the instrument with both hands, or exploring the outer reaches of sound synthesis, Stevie Ray exits to standing ovations on the bare bones soul of the blues.

Reared at the heels of his older brother Jimmie Ray of the Fabulous Thunderbirds, Stevie soaked up the sounds of the finest bluesmen on record and in the local clubs. His hours listening to the British blues heroes were mixed with an equal dose of Albert King, Buddy Guy, T-Bone Walker, Django Reinhardt and Jimmy Smith. But it was all over when he stepped into the shadow of rock's finest innovator and bluesmaster. Stevie made Hendrix his guru. By combining the sound of Hendrix with the soul of the blues, Stevie struck paydirt with his audience.

Among the first to fly him past the Austin city limits was Mick Jagger. Stevie and the original Double Trouble (Chris Layton on drums and Tommy Shannon on bass) were flown to New York by the head Stone for a private party. Atlantic's Jerry Wexler then recommended to Claude Nobs, the promoter of the Montreux Jazz Festival, that he put Stevie on the bill. That performance, part of which was released on a live sampler album for Atlantic, was witnessed by both Jackson Browne and David Bowie. Browne offered Stevie free studio time, and Bowie later invited him to play on his comeback record, *Let's Dance*. Most people first heard of Stevie from all the play he got in the music press by not joining Bowie's touring band. Who was this unknown guitarist that Jagger, Bowie and Browne showed so much interest in? We did not have to wait long to find out. Stevie's demos from Browne's Down Town Studio hit the streets as the album called *Texas Flood*. Crossing the generations, it appealed to the '60s crowd by sparking memories of the early raw passions of Clapton and Mick Taylor. To a younger audience it was about discovering the fiery energy of the blues, something they would not know through their love of Randy Rhoads and Michael Schenker. Three years and two albums later, Stevie's unadorned guitar lines are whipping the fans of players from Pat Metheny to Yngwie Malmsteen into a frenzy. His third album, *Soul to Soul*, continues the deluge he started on *Texas Flood*, echoing influences of Hendrix and Albert King, while updating the blues for a new generation of guitar fans. *GUITAR* spoke with Stevie just before the soundcheck of a major New York gig.

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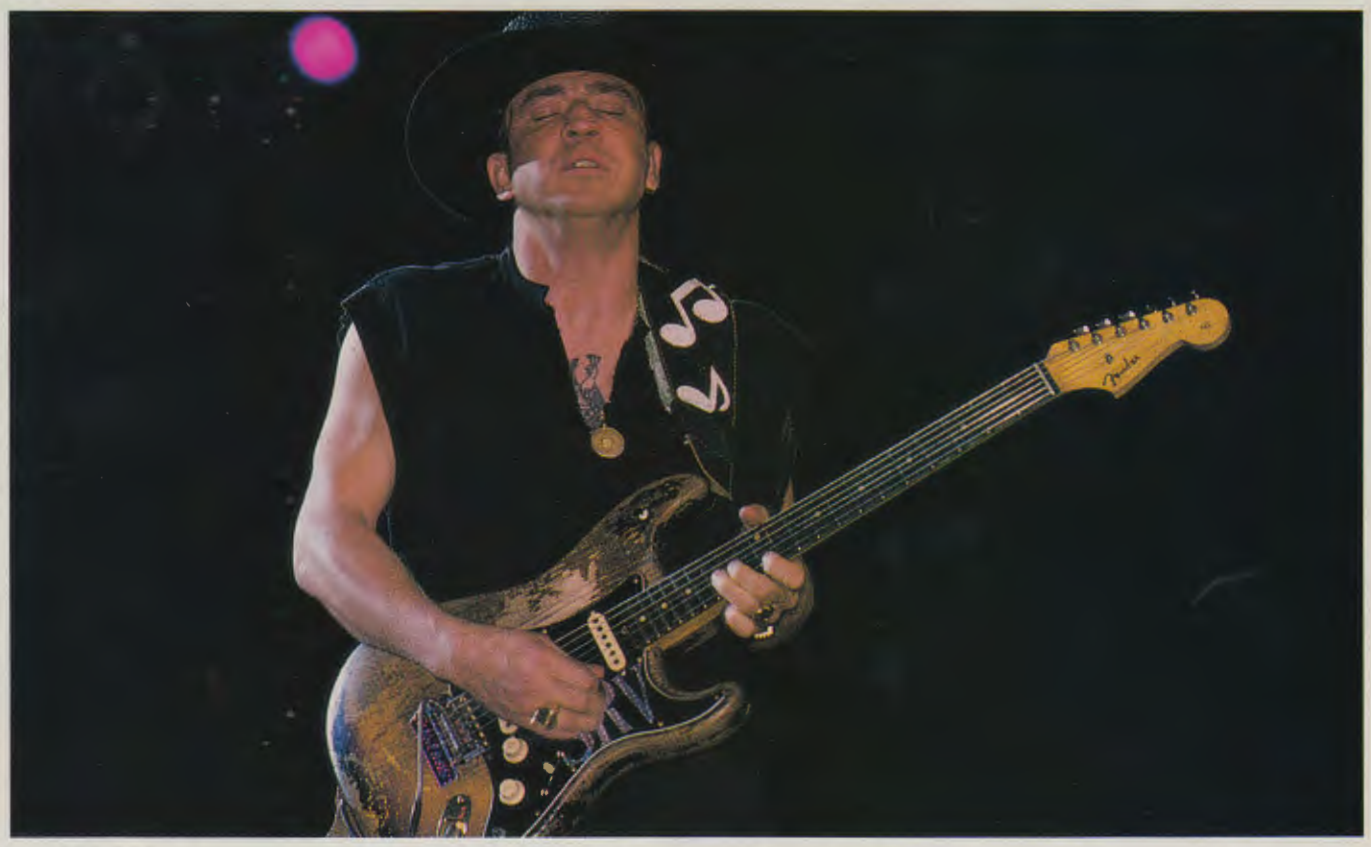
Jonathan Postal/Retna Ltd.



Paul Natkin/Photo Reserve Inc.

GUITAR: Were records your first introduction to the blues?

STEVIE: That and my brother's playing made a big impression. I got to meet a lot of people who were blues players, not too far from when I started playing. I would hang out on Hall Street in Dallas. I saw a lot of bands play.

GUITAR: Since you learned a lot from your brother's record collection and a record is a record, could you have grown up in New York City with those same records and still have developed the same?

STEVIE: Probably not, but the differences would mainly be things I wouldn't notice unless I left for a long time. It's the feeling of the people. I'm sure the heat has something to do with it. It's just a way of life around here.

GUITAR: What characteristics does Texas blues have that make it different from the British blues of the late '60s?

STEVIE: Texas blues has more horns; it's a bit more uptown in style. It's also a little rougher sounding and meaner. It's not quite so slick. Not to sound out of line, but the English people were copying Texas music, so it's gonna sound a little bit different. There's a difference doing it growing up in the surroundings that created it instead of seeing it from a distance.

GUITAR: Many players start off with rock and go back to the blues? Did you experience anything like that?

STEVIE: I pretty much had all of my influences at the same time. It got heavier handed on the side of the blues at a couple of different places. I was pretty heavy into it early on, and more so later, but in the middle there was more Clapton and Hendrix. But keep in mind that at the same time I was still listening to the original songs that the English blues people were copying. I was getting a real good view of it because I was seeing it from both sides at the same time. I was listening to Beck, Page and Clapton along with T-Bone Walker, Buddy Guy, Howlin' Wolf, Albert Collins and some Lonnie Mack kind of things. In fact, Lonnie Mack's *The Wham* on Fraternity Records was the first record I ever bought.

GUITAR: Did the guitar come easy for you?

STEVIE: It's pretty much always been that way. Of course there were some difficulties at first. As a rule it's been fairly easy. I didn't always sound this way. I've changed some. I've gotten closer to what I'm hearing.

GUITAR: Was there a time when you tried to sound completely like Hendrix?

STEVIE: Just to the point where I could tell what it was and how to do it. It wasn't so much trying to copy him but learning how to do something. I have a strange perspective on the way he played. I think he and Django Reinhardt pretty much played the same. If you go and listen to a lot of Django's stuff, especially when he's doing improvisations by himself, you'll hear a lot of things where Hendrix might do something similar with a wang bar, Django would do it with real fast picking. He used long extended phrases where Hendrix would do it with a wang bar and feedback. I think they were probably two of the most free guitar players I've ever heard in my life.

GUITAR: Was it *Are You Experienced?* that got you going?

STEVIE: Yes, I couldn't believe what I heard the first time I heard him. It sounded like he was playing everything that ever excited him. That's pretty much the way I look at playing myself. That's where I get ideas. I'm not necessarily copying anything to a tee, but I've tried to incorporate everything that I've ever heard that excited me. I want to be excited, it's more fun that way.

GUITAR: What do you think of Robin Trower?

STEVIE: I like his straight blues playing more than I do his other style. I may be wrong, but it seems to me that I get more the dark side of his playing on the Hendrix things. It's not uplifting. Those sounds Hendrix came up with and they are very valid. But they were not all there was to his playing.

GUITAR: Did you study Curtis Mayfield as well?

STEVIE: Yes, I listened to him a lot.

GUITAR: The middle of your rendition

of *Voodoo Chile* reminded me of Mayfield.

STEVIE: The idea was more what Hendrix got from Albert Collins, and the way he would pick it. There's a softer touch to it. It's trying to put the excitement of Albert Collins' style, with a crystal clear tone that's not quite so biting.

GUITAR: Do you ever have to shy away from Hendrix's style to avoid the comparison?

STEVIE: Only because people make that hard to deal with. I'm not really trying to sound like Hendrix. But I'm not going to avoid what I do understand about how he played. It's valid and one of the first times in a long time when rock music was played with soul. That was the whole thing with him. He put so much soul into it, he made it come back to being real again instead of just a commercial thing.

GUITAR: Did you study Django as much as you did Jimi?

STEVIE: Not quite as much, but I listened to him a lot all the time. Jimmy was also bringing home Kenny Burrell, Groove Holmes and Jimmy Smith. I was real lucky to have a brother like Jimmy. He wasn't into just the new fad.

GUITAR: When Jimmy took off with the Fabulous Thunderbirds, did you daydream that one day you might record and play on the big stages?

STEVIE: We were already working on those kind of things. We put out a local record with my band at the time, the Cobras. I wasn't singing then but my guitar tone and style was pretty much the same now as it was then.

GUITAR: Have you always been confident in your style?

STEVIE: Sure, if I'm not confident in what I'm doing, I shouldn't be up there. I don't mean that to sound presumptuous, but that's what I'm supposed to be doing. If I'm not going to be confident and it's not going to sound that way, who else is going to pay attention to it? That's the way it's been all along. I haven't had another job since I was 12½. I never did look at it any other way.

GUITAR: You once said when you practice you start off with the same opening lick.

STEVIE: What I meant was that usually that's what comes out first. I don't know the lick. It's usually something fast in A. I pick up a guitar and go. It's just something to see how the neck feels, how it runs. That applies to any guitar I pick up. It's not intentional. It's just something I ended up doing out of habit.

GUITAR: Is there a particular reason why you tune the guitar down to E flat?

STEVIE: I like the sound better. In fact my Hamiltone guitar has an inch longer scale so the strings are the same pitch as if it were tuned to E. That way it works more accurately and it still has the same sound, which is a little lower. As far back as the electric blues that I know of, people have been tuning to D. Some people even tune to C. Hubert Sumlin, Howlin' Wolf's guitar player, played in C. He used great big strings and played in the four chord position. If everybody was in A, he was playing D. He didn't always do that but it made the strings sound real powerful and look like rubber bands. He sounds that way pretty much no matter what he plays on.

GUITAR: All of your albums sound live in the studio. Is the right feel the first thing you look for?

STEVIE: That's what we have to have.

GUITAR: Do you have to do anything to get in the right mood for recording a song like *Tin Pan Alley*?

STEVIE: You don't want to run in and run up to play. We relax for a few minutes. We set up in the studio, make sure that everything works right. That was the first song we did for that record. It was a first take. That simmer was pretty much intentional. We had the chance to hear how we were playing and go ahead and stay relaxed on it. The style we had in mind was something like the **It's My Life** album by Buddy Guy and Jr. Wells.

GUITAR: How did the title tune *Couldn't Stand the Weather* get pieced together?

STEVIE: I wrote all the parts to that song myself. It was the first time I'd ever done that. Most of them were written between gigs, on the bus going from town to town. I had a little Fostex 4-track recorder. I would record one track and go back and play bass or something and work with it until I found something that fit. That way it's much easier to show other people what I need. I was trying to do something completely different from what I'd done before. The first part that I wrote was the octave funky rhythm part.

GUITAR: Is there any song in particular that really sets you up for playing?

STEVIE: All the songs are about finding the right groove and feeling. *Scuttle Buttin* is simple but tricky if you don't know how to play it already. It's not that hard at all once you get used to doing it.

GUITAR: How does **Weather** stand up with **Texas Flood**?

STEVIE: I like it as much or better. The first record was basically a demo that became a record.

GUITAR: The story goes that Jackson Browne offered you free time at his studio.

STEVIE: That's right.

GUITAR: Was John Hammond there for the recording?

STEVIE: He was there for the mixes. On **Weather** he was there for the recording. What he does is to make sure you sound like you, and not changed by effects or tricks. His job is to make sure you sound just like you. Thank God that there's still producers like that.

GUITAR: What was John Hammond's involvement with **Soul to Soul**?

STEVIE: John was not in the best of health when we did the record in Texas. He was involved as executive producer. Basically the whole band produced it.

GUITAR: Your band plays together more like a jazz band than a rock band. You make the music on stage rather than go through preset choruses which never change. You have to listen to each other to make the music.

STEVIE: I don't know how to play the same way twice. If I do I feel like I'm copying myself. There's no fun there. A lot of musicians can find inspiration in doing something over and over until it's exactly letter perfect. But the style we play is more right then.

GUITAR: John Mayall used to go on stage, call out a key and the band had to follow him for the changes. I would guess you don't rehearse very much as a band either?

STEVIE: We've never rehearsed with this band since we've had a keyboard player. We started to one night when it was real late and we'd been partying. We planned on rehearsing and the equipment was late getting in from Dallas. It got there about three in the morning. We were listening to records, hanging out and had had a few drinks. We started rehearsing and decided never mind. We'd been playing gigs for months already. I guess the only rehearsing we do now is at soundcheck.

GUITAR: Do you rehearse for the record or just make a rough outline of where the song is going?

STEVIE: That's about it really. A lot of times we write them in the studio.

GUITAR: To get fire in the studio is different from getting it on stage.

STEVIE: In a way it is. We just go play what we play whether it's in the studio or on stage. The only difference is if it's in the studio and we don't like it, we can do it again. But we don't do it right then; we'll do it another time.

GUITAR: What kind of cushion does

the addition of keyboard player Reece Wynans give you? Santana refers to his band as a big couch. Playing in a trio is like playing on toothpicks.

STEVIE: Yeah, but toothpicks stand up. Reece is king of a lot of different things. He can be playing along and you won't necessarily hear him, but when he stops playing you know it. That's not all he does. He can stand up to the best of them, and stand tall. His ideas are straight ahead. He is free when he plays and he makes me free when I play.

GUITAR: Does he provide an extra cushion which gives you more room to breathe?

STEVIE: It's more relaxed because I have more time. If I'm singing, I can let myself have more time to wait. It sounds funny, but I give myself more time to wait so I have longer to sing. If you let the chords sit down before you start, then you have no reason to rush. That's the difference between playing with a trio or a bigger band. My tendency is to rush into it. Then you're rushing to get it smoothed out the whole time you're singing. If you let it sit down on the chord, if you let it plant itself, then you've got this foundation.

GUITAR: The pavement is there before you have to run.

STEVIE: Right, then you can walk.

GUITAR: Were you looking for a keyboard player or did Reece just happen to fit in?

STEVIE: Reece and I have been trying to get together for quite a while. If things had worked out for the second album we would have hired him then, but we both had old phone numbers.

GUITAR: Did you do *Voodoo Chile* because it was your favorite Hendrix song?

STEVIE: Actually, we did several Hendrix songs and that was just the one we liked the performance better on.

GUITAR: Which other Hendrix tunes did you record?

STEVIE: *Little Wing*, *Third Stone from the Sun*, and *Come On*, which we recut for **Soul to Soul**. Earl King did part one, Hendrix did part two, we did part three. It's a great song and fun to play.

GUITAR: Speaking of fun to play, how was playing with James Brown on the Dan Hartman tune (*I Live in America*) for ***Rocky IV***?

STEVIE: I overdubbed. It's pretty wild but it gets it. They wanted noises on one part of the song so I just hooked up every effect I could find in the studio, turned them all on ten and hit my guitar.

GUITAR: I understand Sean Penn has asked you to score a film for him?

STEVIE: That's what I hear. I'd like to try it. It's something I've never tried to do before. There were certain songs that I have written that I thought would fit into the movies. It will be interesting to try and do.

GUITAR: One cup of tea you explore is jazz. You seem interested but not nearly as confident.

STEVIE: It's just that I've seen people like George Benson play and I'm not as knowledgeable in chord structures and theory as I would need to be to do it the way I would like to.

GUITAR: *Swang's Stang*, like *Gone Home* on **Soul to Soul** has a lighter touch.

STEVIE: *Swang's Stang* was a fun one to do; it was a first take. For *Swang's Stang* I had a Johnny Smith model guitar to play on. *Gone Home* was a Stratocaster through 650 watts.

GUITAR: What can a rocker learn from a jazz great like Kenny Burrell?

STEVIE: There's a lot of finesse to be learned there. There's a lot of material. Kenny Burrell and Grant Green are incredible. It may be too laid back for some people but in a lot of ways it's not laid back at all. It's gettin' it. **Grant Green Live at the Light House** is knocked out. It moves. A lot of people can't keep up with it. It makes fusion sound, not mild, but it doesn't rely on effects to get cookin'. This guys plays on a D'Angelico and it's movin'.

GUITAR: What about your own equipment? Have there been any changes?

STEVIE: I've got a couple more amps that work now. I've got a Howard Dumble, but my frontline is two Fender Vibroverbs, a Super Reverb, and an 8 by 10 Marshall Cabinet that's hooked up to the Dumble. There's also a Fender Vibrotone. I just keep going through different combinations of amps that seem to work well together. My guitars are all basically Stratocasters. Some are custom built but my main guitar is still the '59 with stock pickups. It has a left handed tremolo bar and bass frets. All of my guitars with the exception of one or two have bass frets on them. I like the way they feel. It's easier to grip the strings.

GUITAR: Does the wah wah give you another voice, perhaps a saxophone?

STEVIE: I just like it. You can do all kinds of different things with them. On the song *Say What* I use two wahs at certain times.

GUITAR: Are you sitting down and using two feet?

STEVIE: Sometimes, and sometimes I ducktape them together. I use Vox wahs, one of them was Hendrix's. It's the one I'm using every night on stage.

GUITAR: Do you still use G.H.S. strings?

STEVIE: I'm going back and forth between those and some that Bill Lawrence is sending me. They hold up well and keep their tone. They seem to have a little more tone in the first place. People keep telling me that the same companies make all the strings and put them in different packages. But they are made different. They have different qualities to them. It depends on the alloy. I use big strings and certain strings are harder sounding and harder to work with.

GUITAR: Whatever happened to your Albert King project?

STEVIE: It looks like we've got a label (Blue Note) to do it for. I'm just hoping we can do it soon. It's been a schedule problem.

GUITAR: Do you have any feeling as to why you have captured such a fine audience when others around you, like Albert King or Lou Ann Barton remain in the shadows?

STEVIE: Maybe because we have such different styles. All those people have opened up doors for us and it's given us a good chance to get across to a lot of different audiences. We've got everywhere from 12-year-old kids to 80-year-olds.

GUITAR: I know you'll say **Soul** is your best album yet, but why?

STEVIE: We've grown and we had to do a lot of soul searching while we were making this record. The first record we had 28 years to put together. The second one we had been on the road and cut it in the middle of being on the road. This one we had tried to come off the road and work on it with preproduction, without playing gigs. We realized that what was missing was not playing in front of people. We had been away from playing in front of crowds for seven weeks. So we went out and played about 10 gigs and came back and cut it like a snap. We missed the interaction with people that we need. That's the way to do it from now on. We'll decide on a lot of the material, because we always cut more than we use. Then we'll be prepared for the record. But first we'll go out and play it, then go back and do it. ■

Continued from page 107

Cobras and Triple Threat, we'd been playing straight blues. I got to stretch out more in Double Trouble, and that's one reason Lou Ann and I didn't get along. She didn't like my Hendrix stuff."

Ah yes, Jimi Hendrix. The guitar player Stevie worships the way Mike Bloomfield worshipped B.B. King. The single most identifiable influence in his sound. The man with the "king tone," as Stevie Ray calls it. A lot of the criticism Stevie's gotten since stripping Double Trouble down into a trio two years ago is that he sounds too much like Hendrix. "I play too close to Hendrix?" he says, goggle-eyed, when confronted with this criticism. "Man, I consider that a compliment! Everything he heard he improved upon. There hasn't been anybody since that could touch him. I'd like to think that I'm taking it further."

Whether or not he is, Stevie Ray Vaughan has managed to wow plenty of people in the past couple of years. He and Double Trouble have been one of the few blues-based Austin bands to make it past the local blues circuit into national and international visibility. At 1982's Montreux festival he was heard by David Bowie, who already had decided to opt for a more traditional guitar, bass and drums type of classical rock'n'roll sound. Bowie decided he wanted Stevie Ray on his forthcoming album, to be produced by another guitarist, Nile Rogers. At that point, Stevie's management was in the process of shopping some tunes that he'd recorded at Jackson Browne's Down Town Studio in L.A. with the Double Trouble trio. Suddenly, with two careers on his hands, Stevie Ray found himself in New York last fall making Bowie's *Let's Dance* album.

"Making that record was fun all the way," he recalls. "David would just say 'Plug in,' and I'd do the guitar part after the vocal. He was real easy to get along with. I was there for three days and played a total of about two hours. There were only a couple of takes for each tune. Nile was real good at helping to give suggestions as to what to do next, but pretty much it was just plug in and play." He did, and there is very little doubt that at least a part of the musical reason *Let's Dance* became an immediate smash single was due to Stevie Ray's hooky guitar lines.

After the album was released, however, Stevie had a dilemma. Bowie's touring band was rehearsing in Dallas at the new Communications Center, and word had come back from Stevie Ray's manager that *Texas Flood* had been picked up by Epic for release in June. He knew that his own record was closer to what he wanted to do, but he had made his commitment to Bowie. "I really enjoyed making *Texas Flood*," says Stevie. "I got a real feel for doing it myself. It was mostly just us three, focused on what we do best. It took us about three days."

Everything blew up on the very eve of the Bowie band's departure for their European date in Belgium. Stevie Ray was presented with a contract to sign, and depending on who you talk to, either refused to sign it or was told to refuse. The reason for his decision also depends on who you ask. Bowie's people take the position that Stevie's management, flushed with superb press notices after a gig at New York's Bottom Line, suddenly upped the ante, declaring the money they were being offered not enough and making demands that the Bowie tour re-route itself around Double Trouble's promotional needs, including canceling a gig so that the band could play Montreux again this year. Stevie Ray's people, too, say that finances were an issue, although the figures they quote off-the-record and the figures Bowie's people quote off-the-record are wildly disparate. One thing that's not in dispute is the statement Vaughan's management issued saying that "The monies offered Stevie Ray Vaughan to perform as lead guitarist and vocalist for a six-month period were the sort of monies offered to any back-up musician or sideman in need of six month's work. David Bowie's management assured Stevie Ray Vaughan that all of the musicians had signed the same contract."

According to a spokesman for Bowie, "David did not restrict him in any way, as long as it did not conflict with the tour. David has no problem with anyone promoting product. We're disappointed that the people around Stevie Ray Vaughan have grabbed every opportunity for a publicity stunt." Whatever prompted the refusal to sign the contract, two things are indisputable: the contract wasn't signed, and the Bowie tour has Earl Slick on lead guitar.

Stevie Ray's not worried. Double Trouble is putting together an extensive tour that will show the rest of America what the regulars in Austin's blues joints have known for some time: that this is an amazing guitar player.

Surprisingly, Stevie has a very relaxed, almost undisciplined approach to practice and rehearsal. "The first thing that happens when I pick up a guitar," he says, "is that I have this lick I play, and I just do it. Then I mess around, trying to find something I've never played before. I look for chords that fit, good sounds. See, I don't read music, although I'm starting to read chord charts, thanks to David Bowie. Really, sometimes I have to ask the guys what key I'm in! But I'll play along with a record or whatever comes to mind.

"Before I go on stage I mostly warm up by playing whatever I feel, because when I go out there, all I can do is floorboard it," he says with a grin.

The core of Stevie Ray Vaughan's arsenal is a quartet of vintage Fender Strats. He's got a 1957 blond, a 1959 with a 1963 rosewood neck, a 1962 with "an imitation Fender neck" and a 1964 with one pickup. All pickups are stock. The only modifications on the guitars themselves are that the '57 has Gibson bass frets and the '59 has a left-hand tremelo. Other guitars, which he uses mostly for fun, are a 1958 dot 335 Gibson, a National Duolian metal-body steel guitar, a serial number 0704, which Stevie thinks is the same instrument finger-picking whiz Blind Blake is pictured holding on page 220 of *The Devil's Music*, a history of the blues; and believe it or not, a Kay solid-body electric guitar. "I always use Fender medium-gauge picks," he says, "and I play with the wrong end."

His strings are GHS Customs, in .013, .015, .019, .028, .038 and .056.

Amplifying the patented Stevie Ray Vaughan sound are two Fender Vibroverbs ("Numbers five and six," he notes proudly), two Super Reverbs ("I use 'em off and on"), a Marshall with two 12s ("It's really like an overgrown Twin"), two Studio Master Valve Lead Masters, and, on *Texas Flood*, one of the legendary Dumble amps. "It was Howard Dumble who introduced me to Jackson Browne, which is how we wound up in his studio. His amps have that old, clear Fender or old Marshall tone."

As far as effects, most of them are done by the guitarist himself. He does use a Vox wah-wah, a tube screamer and "I use reverb all the time and sometimes the tremelo." And that's it.

But with Stevie Ray, as with many of the very best and most influential and inventive guitarists, the point is not the many effects pedals and gadgets currently available to modify the sound. It all comes from a love of playing, a desire to keep exploring the furthest reaches of musical expression and the instrument, and enough talent to keep his fingers busy for many years to come. Don't just take my word for it, either; wait till Double Trouble comes to your town, and see for yourself.

This article first appeared in the November, 1983 issue of GUITAR For The Practicing Musician.

Continued from page 104

the block. I was the one given all the weird stuff. I was given Jimi. I heard he was pretty wild. When I met him, he was very shy and self-effacing, quiet. Very in control of what he was doing. He had a distinct vision of what he was doing all the time. Did I have a sense when I was working with him that something unusual was happening? Yes, something different and unusual. Earthshaking? No. As I said, we were just so pleased to be able to work in a studio and record great music that it didn't occur to me until later on.

Have recording techniques or technology improved music?

If you consider the fact that the first two-and-a-half Hendrix albums were four-track, that we had to get it right then and there. It's really amazing when one thinks about it that these records still hold up today. Have we progressed any further? I don't know. To a certain extent some of the innovations in technology have helped. Some have hindered. Back in 1967 I'd love to have been able to get the bass sound that I can get today. There are so many things I disliked about the records I had done in those days, yet people say how they influenced their life. I can understand that, but from a technical aspect, they weren't that great. They were noisy. The frequency response wasn't all that brilliant. The tone of the bass wasn't that brilliant. I think the mixes could have been different, but who cares? They are historical documents and they stand up probably more because the music was so strong. If people concentrated less on technology and more on making great music, it wouldn't matter what you recorded on. You can go straight to two-track for crying out loud, and make a great record.

Did any artists record in the same easy manner of Hendrix, that is, after a concert or during the week while gigging on the weekend?

The Stones, Traffic. To a certain extent, a lot of groups in the '60s did that. It all comes down to that same answer: We're in business today,the business of making records, getting product out there. We're not in the business of making music. We like to think we are. I think some artists achieved that. But like I said, wouldn't it be nice to think that a band goes on the road for six months, they tour, have a nice core audience of followers, hone their material and then they go in and make a record? The record is done in a week—go in, record, thank you very much, see you later. Great performances on tape. Does that happen anymore?

John McDermott

Co-author of *Hendrix: Setting the Record Straight*

What's your background?

I'm a Boston based editor, video producer/director. I've done performance videos for Bad Company, BOC, Foghat, Jon Butcher Axis. This is my first book. As for other books on Hendrix, I thought some of the better ones painted the picture with a broad brush. We spent two and a half years in the process of putting it together. We did over 110 interviews, and went back to the key people on many occasions. In terms of business, we spent five or six days with some people, three days with some people.

Which person was the most revealing?

Because of the way we did the book, Chas Chandler really opened up for the first time. I had read all his old interviews and out of habit he had stuck to the basics of the story of how he found Hendrix. The beauty of having Eddie there at Chas' house [was that] we were able to go over every song. And with those two, it came back out again. Playing the records would send them back into it.

What is your favorite Hendrix album?

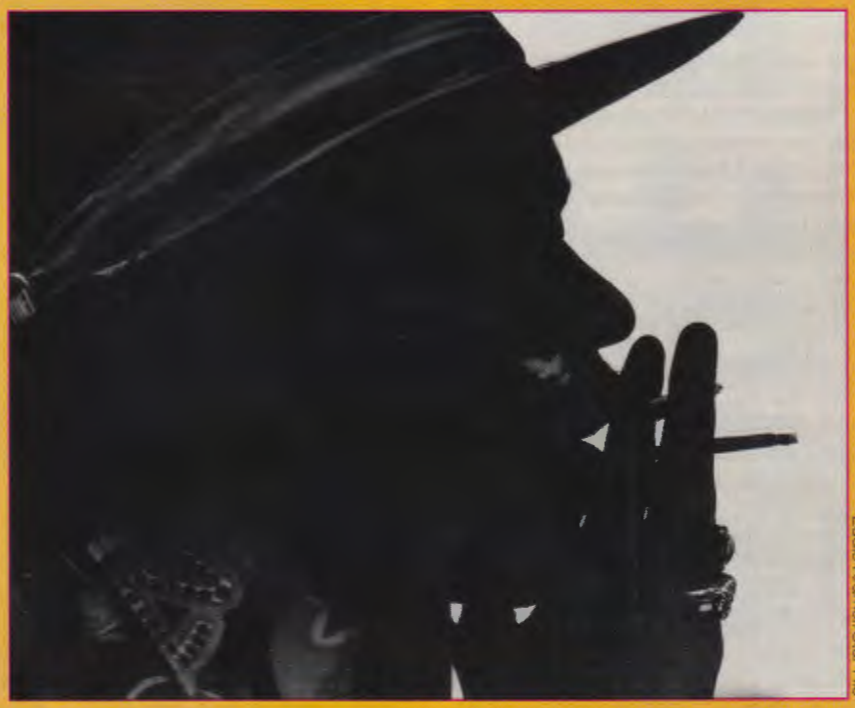
Hendrix in the West. My favorite cut, "Freedom." For a studio album it would be *Cry of Love*, sort of a rock/r&b thing.

As a fan, the second half of the book is a favorite because this is where most of the new info comes out.

I think it was a grey area. There were so many highlights in the first couple of years of Jimi's career, like Monterey and the release of the first album. Up till Woodstock there is a series of major events that have been widely covered. Afterwards what happened was Jimi trying to get back and refocus and redirect his music. Looking at it from the business pressures that were there, the personal pressures that were there, some of the creative things Hendrix was trying to go through to reassert his direction were really interesting to me.

What did you learn as a fan?

That Hendrix was very much aware of his career, his music, his place at that time. That he was capable as to what his business proceedings were. I never believed that he was overwhelmed by the process but I had read that over the years. I didn't find that. I found he was particularly capable.



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Continued from page 23

alive today in some fashion. It was still meant to be—how can I say?—augmented and made into a much larger piece that would have been incorporated in maybe the new album. But all we've got is as it is right now. It could have gone in any number of ways, just like seeing where we could come up with something as a jam. It could have been "Jam Back at the Studio" (*laughs*).

Was it developed at the Woodstock house Jimi rented in summer, 1969?

It made a couple of appearances about a year or two prior to that. Just a sort of warm-up at soundchecks, that kind of deal. But it goes back quite a way, I'd say 18 months before the Woodstock situation. We didn't record it with the Noel situation. I think we tried to explain it to Noel, what the idea was, but it didn't resurface.

Billy Cox confirmed that the A minor blues at the end of Woodstock is titled "Villanova Junction Blues."

What Billy Cox is saying sounds to be correct. I really don't know. It's just a title. He'd always write bits and pieces—there's so many bits that've turned up. Things would get put in the guitar case and get lost here and there.

Titles may have changed from what we know if he'd have lived.

Exactly. By the time they actually get on the record sleeve, who knows what they're gonna be called?

Did the whole group discuss album titles, or was it more like at the last minute Jimi would decide?

At the last minute. I think by anyone else being there there were various titles that could be floating around. It's just like having various riffs—you have two pieces of a song and by the time they get put together, they turn out into another song completely.

Do you think he would have used "First Ray of the New Rising Sun" as an LP title?

I think so. I think that would have got used at some point in time.

Was it Mike Jeffery who decided to call the first posthumous LP *The Cry of Love*?

Yeah, that was Jeffery's choice. Jimi had used the title, right? It had been just in passing that the title had been used, and so that's the one that stuck.

There are reports that Electric Lady Studios had become functional by the end of May, 1970, and "Freedom" was one of the first tracks recorded there. Do you recall first recording in Electric Lady?

No. What you're saying there could tie in with those dates, but that is supposition, right? I mean, you've gotta bear in mind that, obviously, Jimi was very excited with the "baby," with the studio, and just working there. You know, you don't care about whether all the paint's dry and all the artwork wasn't done on the walls, those kind of things. I mean, you've just got some tape machines in and it's working. And let's face it, that's very, very important.

How did "Pali Gap" come about in the studio?

It was a pretty spontaneous thing. It's like you have certain riffs in your head, maybe at the soundcheck, or the Woodstock time back at the house kind of deal where you start playing along. We tried to play this extension there, I think that's probably the way it was. I don't even know where that was recorded. We used quite a few studios, like the Hit Factory for a couple of days, here and there.

The date was July 1, 1970, at Electric Lady Studios.

It could have been. Not that much got done at Electric Lady. There's many studios that were used around that time. But I'll go on what you say. You know better than I.

Did Jimi ever explain the title "Pali Gap"?

No, not the title. I didn't hear Jimi use it. If my memory serves me correctly, I think Mike Jeffery was responsible for the title. They were in the studio mixing it, and it's what they put down on the box. It's just one of those things that stuck.

Did you detect a different cross section of people at your gigs with Jimi relative to shows by other '60s groups like Cream?

That's a good question. Looking back now, yeah, I'm aware of it, you're absolutely right. It was really great in the cross section that we got. Obviously, from the stage you couldn't see an awful lot. Backstage you get the lawyers and the accountants and the rest of it, but it was important to all of us that we tried to get a cross section of people there, because that was one of the major things behind the music. I wasn't aware of just what a cross section we got in our band until quite recently. And that's comparing with the other bands. I know what you're saying, like Led Zeppelin and Cream, a lot of their fans had a certain, do I dare to say, "look" to them, hmm? I'd say that with the Experience we were getting quite a cross section. I couldn't notice all the individuals, but it's great to know that a lot of different people came.

What were concerts like then that you just don't get today?

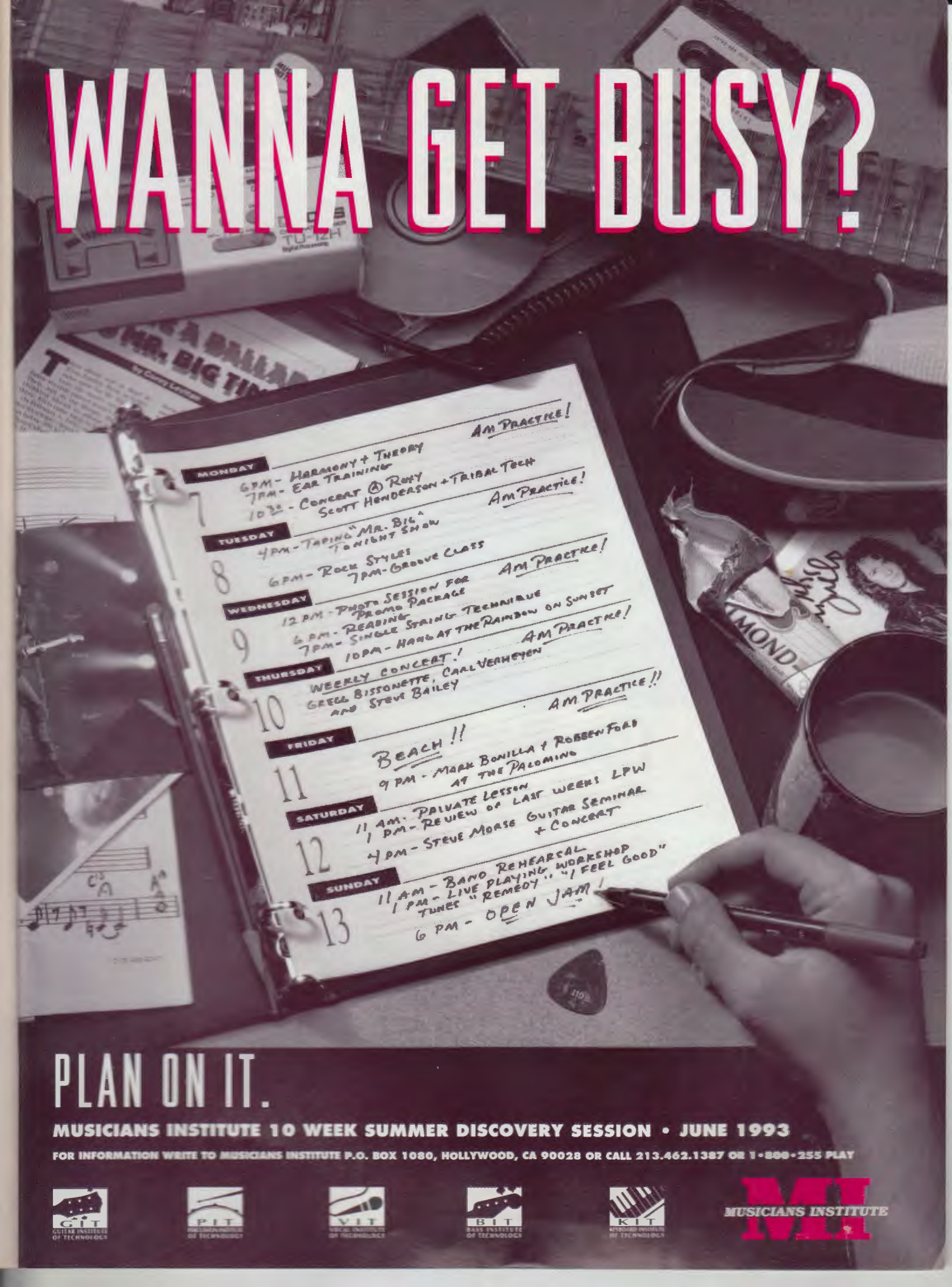
A lot of people go now just for the event as much as the music. You know, it was important to get the music across. I know it was very important to Jimi at that point. Our concerts were supposed to be a real gathering of the clans, so to speak, and I hope it worked. Let's put it this way: Things like Monterey were really fun. It's not for the payment there, they were just fun to do. Toward the end, like Woodstock, things like that, I felt people were going not just for the music. It was for the event, and the music is the most important thing.

Is there anything happening today that is similar to what the Experience was?

Not that I can see at this present time. The intensity of certain concerts, certain bands are better than others. No, I haven't seen it as yet. I haven't seen Guns N'Roses live as yet, but I know they're real good. I'm looking forward to seeing them and seeing the audience that they capture. From what I hear from other people, they're getting real close to it. So when I get a chance, I'll go and check it out for myself.

They're patterned after groups that preceded them in a way that the Experience wasn't.

Yeah, sure, but that's been the way things have been going on for quite a few years now. It's unfortunate for a lot of those younger bands that are out there now. I mean, they've got no choice but to go out with truckloads of equipment and 18 hundred people on the road with them, right? Now, I would like to see a band like Guns N'Roses on their own, in some little club. To see what power they have, how good they are without all the stuff. I'm sure they're real good, but it would be nice if they had that kind of break to do that. But maybe we'll never know. I know the Stones can do it. They just get up in some little club somewhere and they can deliver the goods, without all the entourage. To me, that's the most important thing. I mean, that's one thing that was very important with our band: What we tried to create in the studio is one thing, and performing live is a separate entity. It's gotta be equally as good, it's gotta be equally powerful, but in a different kind of way. You can't go and reproduce on stage exactly what you do in the studio—although of course now you can! And that's what a lot of bands are doing. I'd love to see how good they are without all the gizmos, in raw form.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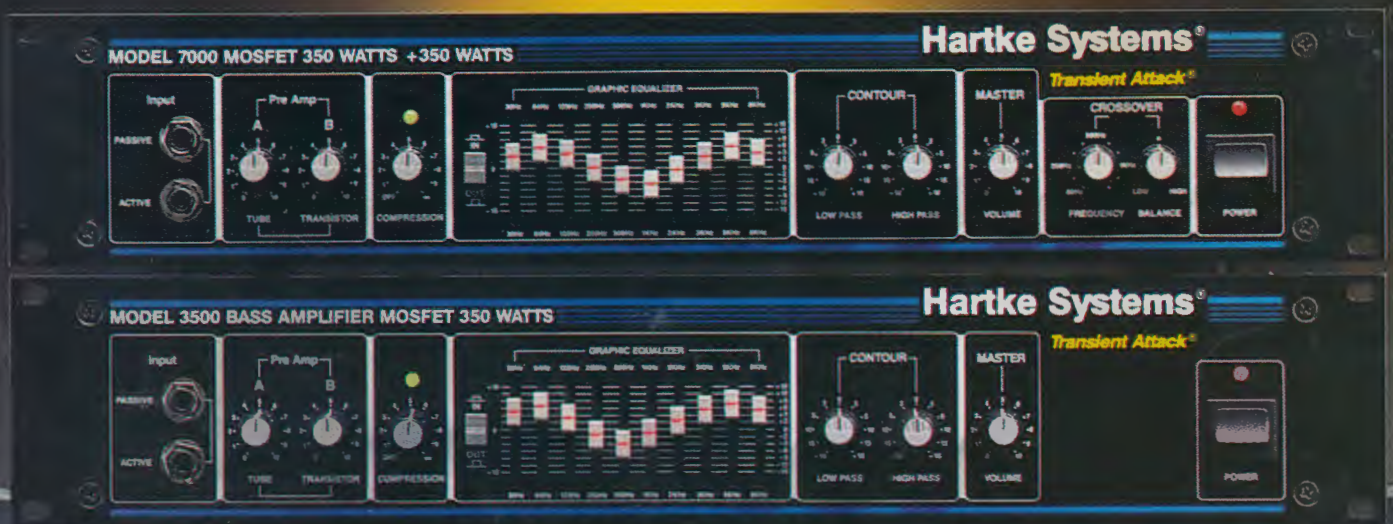

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